Feb. 7, 1965

K-a

ISSUE NUMBER FIVE

FEBRUARY, 1965

WE CAN HAVE SUPERNATURAL HEROES!

IT ALL DEPENDS ON EDITORIAL HANDLING!

PROOF?

1ST THERE WAS...

DR. STRANGE!

2ND THEY GAVE US...

NEMESIS!

... AND NOW... THE COMICS WORLD IS READY FOR ONE OF THE GREATEST GHOSTS OF THEM ALL...

THE SPECTRE

H. KELTNER

SO HOW ABOUT IT, MR. SCHWARTZ?

AGENT X-AETCCTCRAS IDCIWWS REPORTING JERRY BAILS

Fans are very soon going to have new reason to despise the Comics Code Authority. Leonard Darvin, Executive Secretary of the Comics Magazine Association of America, informed me by letter recently that the Association will try to persuade its member publishers not to publish the full addresses of fans in letter columns. Reason: Publishers of smut literature are mailing advertising to youngsters, and newspaper articles are blaiming the comics. Mr. Darvin is apparently unaware at present of the extent to which fan addresses are being published, because he speaks of "one or two titles" that follow this practise. Suffice it to say, I didn't correct his misimpression, but I did hasten to point out that I have heard of no instance of a comic fan receiving smut literature or advertising for such. Since I am in pretty wide contact with Comic Fans, it does appear a bit strange that I've heard nothing about this misuse of pen-pal lists except in the article which appeared in a Chicago newspaper recently. It is my suspecion that this is just another case of a free-lance writer trying to make a little easy money with a concocted story. If there are any signs that the C.M.A.A. is successful in its campaign to eliminate fan addresses from letter columns, you can bet that I'll initiate a letter campaign that will flood Manhatten Island in mail.

Now for some more pleasant news, I turn to the upcoming appearances of the JSA heroes. I am informed by Nelson Bridwell, who has written a text piece to accompany the second Dr. Fate-Hourman try-out, that Starman and Black Canary will be the next team to appear. Interestingly, the Black Canary is married and Starman is a widower. I wonder what the Canary's husband thinks of her gallivantly about with Starman? If hubby is the private eye, Larry Lance, that used to be the Black Canary's constant companion, then I think we can expect him to be hot on the trail of his lovely wife. It could make for a great comedy of errors. The villain will be Starman's old foe, the Mist. Great fun!

According to Murphy Anderson, the next team just <u>may</u> be Dr. Mid-nite and the Sandman (minus Sandy no doubt). This would be Sandman's modern debut, since he has not yet and is not yet scheduled to appear with the JLA. The next JSA-JLA team-up will star Hawkman, Dr. Mid-nite, Atom, Flash, Green Lantern, Mr. Terrific, and Johnny Thunder from the JSA. In this story the past is altered (a la Per Degaton) so that the JLA members Batman, Flash, and GL (and possibly others) never become the present-day heroes of Earth-I. That's one way to replace the JLA by the JSA.

This is just the beginning of the fun. Expect to see Zatanna back soon--this time in an Atom tale. The TEEN TITANS, Robin, Aqualad, and Kid Flash will be back too. Guess who will join their group. None other that Wonder Girl, who is obviously going to be treated more and more as if she were Wonder Woman's sister. This relationship has already been suggested once in a recent Amazon tale.

Speaking of Wonder Woman, I received a letter last week from Steve Douglas, editor of the very first comic book FAMOUS FUNNIES. Remarking about our ALLEY POLLS, he mentioned that Harry Peter, the artist-creator of Wonder Woman, would turn over in his grave if he knew that the Amazon Princess had been voted the "Worst Comic Book of the Year." I don't doubt it for a moment.

More reflection and new information have already led me to revise some hypotheses I present in my article "Secrets Behind ALL-STAR COMICS," but I'll not take time to correct or amend the article at this time. I just hope that you will read the article in the spirit in which it was written--i.e. to give you a taste of the kind of joy I get out of my number one hobby, the study of ALL-STAR COMICS.

A letter from Rick Weingroff informs me that he intends to remain active in Comic Fandom. While he won't be doing his old columns, "Rocketeer Gossip" and "Point of View," the gist of his letter seemed to indicate that he would continue his fanzine SLAM BANG. I hope he can also be persuaded to join K-alpha on a regular basis.

Watch NEWSWEEK MAGAZINE early in February for a possible article on Comic Fandom on a nationwide basis. One of a number of reporters assigned across the country spent three hours at my home one Saturday in January interviewing a dozen Detroit-area collectors, including Eugene Seger, perhaps the World's leading collector of Buck Rogers; Shel Dorf, collector and friend of Caniff and Gould; Marvin Giles, with one of the most extensive collections of comic art and fantasy literature in the country; as well as a number of film collectors. We were meeting to plan the Detroit Con scheduled for this summer. I took advantage of the opportunity when the reporter called me the evening before and invited him to drop in on our meeting. We were able to give him lots of good material, and depending on how the editorial wind blows, there is a good chance the article will appear and register a favorable impression with the public. Did anyone of you hear from NEWSWEEK?

This news report appeared in the SUNDAY MAIL MAGAZINE (Brisbane, Australia) on Nov. 29, 1964. "Every day of the week, children and adults throughout Australia and in South America, Ireland, England, and Belgium watch with wonder the adventures of 'Air Hawk and the Flying Doctors.' Soon, newspaper readers in Canada, America, and Holland will join the audience studying the adventures of the only Australian newspaper strip hero to emerge from an ink pot since World War II." Air Hawk, who also appears in Aussie comic books, is by the Milton Caniff of Australia, John Dixon. I'm sure there will be more about this top flight strip in future issues of DOWN UNDER. Please report any appearance of "Air Hawk" in American newspapers.

Have you noticed that only a few DC magazines, like AQUAMAN and SEA DEVILS, comply with the postal regulation to publish their circulation figures? Does anyone know how the others manage to escape this ruling?

Also have you noticed what special treatment HAWKMAN is getin DC's subscription campaign? Practically every DC mag carries a special subscription offer to HAWKMAN comics. I wonder what is behind this. Is it a test for HAWKMAN or will other DC mags get such special treatment in the future?

And finally, what do you think of the new fist-swinging Green Lantern? For me, it marks a tremendous improvement in that strip.

AGENT X signing off.

OPEN LETTERS TO AGENT X AND ALL CAPA-alphans (or Sic, Sic, Sic)

Dick Memorich
4336 North Washburn
Minneapolis, Minn.

An item I think will interest K-alphans is a French comic character named TinTin. You may have seen the strip, but in the event you haven't, this may interest you. It's actually a hardcover comic, printed in book form, on fine grade paper. The books run 68 pages and are in full color. ((Drool!)) The reproduction is excellent, as you would expect from book printing. TinTin is a teenage reporter, whose adventures take him all over the world, and even into outer space. I ran across four copies of the book in a used book store a couple of years ago. These copies were printed in either Britain or Belgium, the trade marks confuse me, and are translated into English. I spotted an ad for the TinTin books a few months ago in the Chicago Tribune book section, and I jumped at the chance to acquire fresh copies. There is a set of six TinTin books available from American Publishers Corp., and the six offerred (sic) are published by Golden Press. These books are identical to the foreign editions in every way, except the lettering has been redone for easier reading, and some dialogue has been "switched" around to the English way of speaking. That's (sic) the only changes. The six available are by no means the only books about TinTin. I have two titles not offered in the group, and though I requested information about titles, I received no response. There must be at least a dozen. Each book contains one adventure, some adventures running the length of two books. I believe the six offered are the first six in the series. These stories are excellent writing, plots are beautiful, and you get everything you want from a comic strip: adventure, suspense, humor, excitement, gangsters, foreign spies, etc. Though they're published for the teenager or younger, you would never know it. You won't find this pleasurable material on any newstand (sic) displaying "comics". They are a valuable addition to my collection. Here are a few reviews on the books as quoted in the ad: "The books are works of high quality and beauty... and brimming over with intelligence and life." --London Times Literary Supplement. "So cannily contrived that they turn artfulness into an art." --Louis Untermeyer. "Metriculous drawing, excellent color printing...enormous humor, a gallery of memorable characters." --Junior Bookshelf. If you want to sit down and read a delightful and absorbing comic strip, I highly recommend you purchase a set. There (sic) not cheap. Six books in Library binding costs (sic) $14.40. The same set in Trade binding sells for $9.89. But being collectors, I'm sure you'd want the Library binding. Ask for one set (six books) in Library binding of the adventures of TinTin. The address is: American Publishers Corp., 1024 W. Washington Blvd., Chicago, Ill. 60607. I'm not telling you to spend $14.40, but I'm sure you'll be more than delighted with the books. The foreign editions are in full color, but the Golden Press editions carry only black art on a solid color, with a dab of yellow or such. ((Oops!)) No dust jackets.

((In order to qualify for this column, letters must carry at least three errors in English which I can easily spot, or be as interesting as this letter from Dick. The latter is preferred, of course.))

Sic, Sic, Sic (more letters to Agent X)

John Belfi
Commercial Artist
Address Withheld

You previously asked for more information about the National Cartoonist Society. Here goes. It was started in or around 1946 by Alex Raymond, Milt Caniff, Rube Goldberg, and a handful of others. It grew quickly. We originally used the Illustrators Society Building, but due to various dislikes and continual looking "down" to cartoonists by the illustrators, we later moved to a variety of places: Lambs Club, Pen & Pencil, Playboy Club, etc. Joe Certa ((currently artist on J'onn J'onzz)) and I were doing the "Straight Arrow" daily strip for Bell Syndicate in 1950, and decided to join NCS. They wouldn't allow two artists to join from one strip, so I placed my name on my comic book background (which was unheard of and had never been done before). Great resentment arose because a "comic book artist" wanted to join NCS! Ham Fisher was one of the leaders to vote me down. Alex Raymond (Bless his soul!) did not know me but fought bitterly on my behalf. I was finally voted in...the very first comic book artist to join NCS. There was a feud between Joe Certa and Ham Fisher. Joe had worked for Ham several years before, and there was a clash of personalities that lasted several years--until Ham died.

I finally quit NCS in 1962, after 12 years of membership. To me, the Society was and always will be the "Top" men in the field--the $50,000 to $200,000-a-year men. Meetings were always nothing more than drinking bouts, gab fests, etc. I thought its perspective should have gone further. It has changed somewhat. There are now dozens of comic book men in the Society. Many "strip" men, of course, are former comic book artists, so the trend has to change eventually, and it has--but slowly. I miss seeing many of my old friends--Milt Caniff, Wm. Overgard, Vince Fago, and many others live no more than three miles from me, but we rarely see each other.

I later tried to form a small "comic book" society--men of my own calibre, but failed due to lack of time and slowly drifting away from the field itself. I live in Rockland County, a very small community of about 40,000 families, yet we have over 20 (some quite famous) cartoonists living here. I have held several "Comic strip exhibits" in the area, showing about 100 from my collection, and they have always had excellent turnouts.

I think you are doing an excellent job for the betterment of comic books and American comics in general. I sent you Steve Douglas' address in a previous letter. He can be of valuable assistance to you as being the "Daddy" of comic-book editors, artists, and collectors. ((Yes, indeed! Mr. Douglas has the distinction of being the editor of the first comic book in America. The National Cartoonists Society awarded him the Rube Goldberg plaque for the Best Comic Book Artist in 1958. He is also the recipient of the Sterling Silver T Square, which only a few have received--including Presidents Eisenhower and Truman. As editor and production manager of Famous Funnies publications for 22 years, he has a long string of credits. He is currently Exhibition Chairman of the NCS and is putting on Exhibits in North Carolina and Fordham University. This is a man of great distinction, who needs to be better known among all Panelologists (Comic Art Lovers).

Comments By Dennis Richard

Being the possesor of a Smith-Corona typewriter and a mimeo duplicator I have come forth and joined CAPA-ALPHA.

In the course of time since I became aware of the amazines (my first encounter being with TCR #6), I have, as innumerable others, wanted to join in the enterprise of fanzine publishing.

A prerequisite for any zine is good contributions. But the continued success of a zine can come only from the ability of the editor-publisher, the developement of this person's talent.

Many excellent products have evolved from the fulfillment of these prerequisites; ALTER-EGO, COMIC WORLD, JEDDAK, and SLAM-BANG to name a few in our favorite field.

Unfortunately there are countless many that fail this catagory for lack of the needed requirements. Thus the over abundance of the crudzines. And because of my own inadequacies any zine I would come to publish would be classified in this latter definition.

Having a limited knowledge of comic matter any article containing my material would be stilted in quantity and below the quality of what should appear within the context of a zine. This, especially in the opinion of Bob Jenning, is my philosophy. Beca use of this I have never made any serious attempt to contribute beyond letters of comment.

Now, CAPA-ALPHA has given me incentive, an oppertunity to participate. It enables me to be the recipient of one of fandom's leading publications, and to keep abreast with comic om news and progress.

Though at present my worth is dubious, I shall attempt contributions of value. Time will tell all.

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ACKNOWLEDGEMENT

Because my ordered mimeo has not as yet arrived I have written this article for contribution. The master, paper, and reproduction of this one-sheet was made possible through the courtesy of Joseph Girardin.

Mr. Girardin has been a close and dear friend of our family since long before my birth twenty years ago. My only regret is that I will never be able to repay him for all the assistence and kindness he has shown me. A finer gentleman cannot be found.

OPERATION ISHFAEL - PART TWO

By Paul E. Moslander

Since birth, Thomas Bylay - son of White Russian emigrants - had been able to sense objects within a limited radius independently of his five physical senses. Now an adult, his ESP range at 50 yards, the naturalized Englishman worked for NATO's Special Trans-Atlantic Security Executive. In Paris, his cover as the Soviet KGB agent Sasyid had been partially broken. He now went to meet Armand Carteau...

Bylay arrived at the stately townhouse a few minutes before three. As usual, he swung his briefcase jauntily, unbothered by the weight of his silenced Radom, ammunition clips, and other professional gear. If anything, the mass comforted him - yet even with the small armory, he was glad that a miniaturized transmitter in the case was relaying all nearby sounds to a panel truck down the street. When he needed help, he needed it, and wanted it as fast as was inhumanly possible.

Ringing the bell, he waited for St. Remy, the butler. Down to his cook and maids, Carteau employed none but servants of the old school - ones born and bred to aristocratic service that was their life. It conveyed an excellent impression, augmenting the all but untarnished cover of gentility that fronted one of Europe's most successful barons of narcotics running, girl traffic, and arms smuggling. Such a sterling facade, plus the Devil's own luck, had kept the man out of prison even in Code Napoleon France, where the accused had to prove themselves innocent, not the prosecution do the reverse. Bylay didn't wonder that Carteau was now involved in such a scheme as this current one, selling Egypt the diagrams and components for an atomic bomb. Only the most outstanding figure in his field would have dared it.

"Ah, monsieur, you are expected." St. Remy smiled warmly as he ushered the agent in. "Please, come this way to the study. The master will be down shortly."

The study! Bylay remained impassive as that hit home. Hitherto they had done business in the library, with the exception of the initial contact. During that first meeting, the telepercept had found Carteau's study to be ringed with wall passages, having concealed rifle ports behind what would be synthetic old masters hung on the walls. It was a room to receive enemies and dubious friends in, not business associates from the powerful KGB.

So...the man knew something - or suspected, at least. Then Bylay would play the innocent if he could, just so long as he stood a good chance of coming out alive. As the operation might well be shot to blazes already, die-hard devotion to the job would be no more than deucedly unhealthy.

St. Remy showed him to a seat in the study, one situated in front of Carteau's desk and midway between the forward pair of ports. Bylay ran his mind along the nearby passages, checking to make sure that they were as he remembered them...good. He spotted the two men along each wall, then traced the escape route to the basement - Carteau's insurance policy. The passage was an inclined ramp that took three turns before coming to a halt. After a door, it led underground connecting the house with the one on the lot behind. Beyond that was out of Bylay's range, except for vague, unresolved sensory impressions.

"M. Sasyid, forgive my tardiness." Carteau's genial voice came from the doorway. The millionaire entered, looking thoughtful. "You arrive at an opportune time. M. Sharim, the representative of our mutual friend, Ishfael, has just informed me that some problems are arising which your associates might well be able to handle."

"Oh? What can the KGB do to be of assistance?"

The Frenchman settled back in his chair behind the desk. "The Algerians are becoming increasingly troublesome. Unfortunately, they somehow have found out a part of my organization in Algiers and are trying to trace it to the...merchantise."

"The bomb material only - they can't get through to the plans for the device?"

"No. I have them..." He smiled. "...Safe enough. It is the uranium and equipment that are threatened, in this case. The Algerians have wanted that since they took power. Up until now they have had no concrete reasons for suspecting that it all

wasn't evacuated with the French scientists during the uprising. They have made arrests, though. If they break my men," he shrugged. " It is only a question of time after that. Neither material nor diagrams can be of value independently. "

" And you wish KGB support. "

" Indeed. You have certain...channels available which neither M. Ishfael nor myself can ~~x~~ utilyze - access to the men in prison, perhaps. "

" Perhaps - but access so long as we do not use it," Bylay pointed out. " Granting we do manage to kill them before they talk, those - channels, as you call them, would be blocked. It is a question of which is more important to us - a decision that my superiors must make with regard to overall policy. "

" Of course, of course, but the time element..."

" How recent is your information? "

" They were imprisoned some six hours ago - it was relayed by short-wave. The men are tough, but..." Carteau gestured despairingly. " I give them twenty-four hours more at the outside. "

" I will have to send this to my superiors at once - but first. " Bylay rose, unsnapping his briefcase. " First, there is something for you - a sealed packet sent straight from Lubyanka Square, to be delivered in person. It came in the Embassy diplomatic pouch. "

He stepped over to the desk, reaching in the case as if feeling for something. Gripping Carteau's arm suddenly, he jerked the rich man up and to one side. The silencer muzzled of the Radom jabbed into the squirming millionare's side, freezing him with only a few inches between one foot and a slight bulge in the carpeting.

" Don't move - particularly your feet. " Bylay drew him away from the desk. " Fine. We wouldn't want anyone to interrupt our little chat, would we? "

" What the Devil, Sasyid...? " Carteau bristled with indignation.

" Monsieur, the KGB does not like being lied to. If any important arrests had been made in Algiers, we would know and I would have been notified. " Bylay hoped...

" I - "

A knock sounded at the door. The agent gripped Carteau's arm viselike.

" Monsieur, " St. Remy called from outside. " I have the brandy. "

" Tell him you don't wish any for once. " Bylay hissed.

" No brandy, please, St. Remy. We're busy at the moment. "

The telepercept felt the butler tense behind the door. " Very good, sir. " The servant settled his tray and decanter on the floor soundlessly, drawing a flat automatic from under his finely fitting uniform. The agent cursed. The brandy was evidently a safety device of Carteau's. St. Remy had brought some every meeting; now...

The door flew open and the old butler almost fired at Bylay. He jerked his aim away just in time, seeing his master perilously close to the target. From pure reflex action, he shot anyway, then fired again as the Radom's bullet went into his heart.

Instantly, the paintings crashed to the floor and the riflemen prepared to open up. Only two could sight Bylay due to the angle, the pair across the room, and they weren't at all hesitant. Having had a split second or two of warning, the agent took a shot at one, then hit the floor and sent Carteau flying.

Twin bullets cracked into the paneling behind him as he propped his elbow to drop the second ~~xixth~~ rifleman. The first was injured, but only lightly. He nicked his target in the left arm before being hit by another bullet - this one mortal.

Bylay jumped up and plastered himself against the wall. Taking deliberate aim, he shattered Carteau's knee as the rich man was halfway into his escape passage. The Frenchman tumbled and Bylay sprinted after him, exhausting his clip on the remaining two riflemen so that they couldn't get a good shot in till he was safe behind the bulletproof passage door.

Carteau had dragged himself a few feet, but the agent jerked him up on his good leg. " Stop howling, it's your men who're dead, not you. Where does this lead to? " He knew already, but had learned long ago not to exhibit any unusual knowledge if he could at all help it.

" To the - the basement - I have a c-car waiting. " The millionaire gasped with the agony of his leg. He hadn't mentioned the connection with the house behind, and the telepercept couldn't tell if the car part was true or not. It was legal enough,

though. Some means of escaping the block was obviously needed.

Men were pounding on the door behind them. Sooner or later one would come along who knew the catch mechanism, and the STASE man wasn't about to wait.

" We'll go down the way a bit. Move. "

" My leg - "

" It could be your skull - move! " Propping his prisoner up and keeping the emptied Radom in his ribs, Bylay took them down the descending ramp to the first bend. Beyond was darkness, but nothing menacing. He put Carteau out in the light of the week bulb illuminating the first segment and crouched himself in shadow.

" Now, your leg. " Slipping out his knife, he slashed away the bloodied pants leg and looked the mess over. Twisted into a servicable rope, the expensive cloth he had cut away served to stop the arterial flow at the thigh pressure point. He knotted it firmly, not tight enough to form a tournequet - which first aid manuals condemned heartily -, but good enough to prevent the man from bleeding to death. The slug or splinters of bone appeared to have punctured the artery running behind the knee, as the brilliant crimson atested.

" Fine, you'll live. If they come through, send them back - otherwise I might waste a second shot on you in someplace more vital. " Carteau nodded faintly.

Speaking of shots...Bylay tucked the Radom under his lightly bleeding left arm, then slid a Colt Commander out of his special belt holster and thumbed the safety. The .45 slugs were even better man-stoppers than the Polish automatic's Parabellum machine-pistol loads. He had yet to use the American gun in actual field work, though. The pair had been issued to him as part of his cover - his normal personal arm being a 9-mm Browning Hi-Power. That automatic had less stopping power than the Colt, but there was the inestimable advantage of thirteen shots in the magazine instead of seven. He began to wish for it now, squating by his victim with ESP sense surveying the scene.

The Carteau men in the study were having little success, and were likely to have less very soon. The STASE agents positioned nearby were screeching up to the curb and jumping from their cars with guns ready. Not bad...only late enough to have him dead.

Bylay turned slightly, his sense warning him of someone coming up the passage beyond the next bend. Whoever it was, he was armed and felt like anything but a friend. The White Russian turned and saw Carteau pale, apparently almost unconscious. Fine. He padded silently down a few feet, then flattened himself. He was beyond the reflected light from above and low enough so that he wouldn't be silouetted.

The interloper turned the bend and Bylay took aim. If the fellow's dark vision was good... It was, but the agent's bullet tore into him before he could more than raise his gun. The stranger toppled fast, the .45 making a thumb-sized chest hole.

Bylay scrambled to his feet, but couldn't turn fast enough to avoid Carteau's lunge. The pair crashed to the floor as he cursed - blast! The man was supposed to be unconscious! Trained, the agent had taken the fall easily, bouncing up to unload the dead weight lumped on top of him. He met no opposition. The millionaire was screaming in agony as his fractured leg tore bloodily so that even the numbed nerves burned with pain.

A quick chop behind the ear put the already glassy-eyed Frenchman out. Bylay gave him credit for trying, but cursed him anyway as he retrieved his Radom and did what he could for the mangled knee. Shrugging, he finished and went up the passage.

The study was alive with action. The STASE men were shooting their way in, aided by some judiciously applied tear gas grenades, while the Carteau hirelings - not all armed - tried to make a stand. It was quick, and the NATO agents were carting out the survivors in a few minutes. Bylay decided to make an entrance.

There was the problem of getting in without being shot, but he surmounted it. At last among friends, he slipped a fresh clip into the Radom and dropped it in his briefcase.

" Our friend's down the passage, leg half off at the knee. I suggest some medical aid or he'll be too limp for much talking soon. "

" It'll be on the way - they're still monitoring your briefcase, no doubt. " The French agent in charge smiled ruefully. " How to explain it all to the Parisian police, though. Carteau has some fat friends in high places - he's needed them. "

" The recordings of our talks will help. It's the operation I'm worried about.

I may just have blown it to Hades prematurely - though I doubt it, as they'd obviously decided to stop dealing with me and use delaying tactics." His mental alarm twinged and he sat bolt upright. " I think I'll check on our friend, for safety's sake. "

He had his .45 free as he ran for the passage. Scarcely bothering to look down, he took a shot before ducking back against the wall.

" What in Heaven? " The agent behind asked, dodging in back of the desk as a bullet hummed into the room from below.

Bylay didn't bother with reply. He took a second shot around the corner, aiming on pure teleperception and yanking his hand back before it could be blown off. The aim was good, but the target moved too quickly.

" Condemnated rescue party! " The Frenchman cursed. " Where does the passage lead?"

" To the house behind this, " the telepercept bit off, concentrating. No...the two down there weren't rescuing Carteau. One was running through the millionaire's suit while the other kept a gun on the first leg of the passage. The searcher extracted a lump from the inside coast pocket. Bylay concentrated...wallet...cards...franc notes...and a set of thin strips in a hidden lining compartment...Microfilm?

The guess was clinched as the searcher ripped the stitching apart and found them. He tossed the wallet away, stuffing the strips into his pocket and taking off down the escape route. The second man sent a shot up, then retreated also.

Bylay went down on the run. He was not able to beat the first's lead, though, and could only catch the other as he rounded the first corner, .45 jerking with heady recoil. The agent ran all the way down to the second door, another bulletproof steel slab, this time locked on the wrong side.

He was closer to the other house, now, and concentrated on it. He caught the fringes of a clear sensation...a subsurface garage...car - small two-seater...

Charging back up the passage, he almost collided with the French agent.

" Quick! A car is waiting on the other side. If we hurry..." He didn't bother to finish as the other joined him racing up, leaving the gunman's body behind, along with the earlier one and the deathly figure of Carteau.

They were back in the study in time to be shot at by one of their own men. Fortunately, his aim was hasty and he recognized the Frenchman before he could take a second try.

" My compliments, " Bylay snapped dryly as he snatched up his briefcase and headed for the main entrance.

The other agent was ahead of him, warming up a car as the telepercept came out.

" You go that way, " Bylay gestured. " I'll go the other and we'll pincer him."

The Frenchman nodded and took off. His associate was a few more seconds in starting as he jumped into a car and wrestled with the engine. Finally it caught and the White Russian almost killed it, flooring the pedal to lurch away savagely.

He tore around the corner, mind out and centered on the spot where the escape car ought to emerge. His head was beginning to throb from the strain and stray tear gas fumes that had been left in the study. He almost didn't catch the impression of a two-seater as it rocketed out of its sunken driveway.

Bylay cursed the streets and their designer. The escaping man had the advantage of a small alleyway bisecting the next block. He simply headed through it, fouling the pincer movement of the two STASE agents. It didn't confound the telepercept, though. Accellerating down the parallel street, he kept a tight mental fix on the car. He hoped it wouldn't take a left turn and break contact, perhaps permanently.

It didn't. The quarry took a right when the alleyway opened onto a boulevard. Bylay slowed and tailed the car at an easy speed. He could afford to relax for a few moments now. The briefcase was with him, but he doubted that the transmitter could reach its monitor with voice. The strong carrier would be picked up, though, positioning him nicely. With luck, the panel truck would follow or send someone after - as he most sincerely hoped the radio men would.

The agent hoped it even more as the minutes wore on and they at length pulled up to the Paris train depot.

PART III IN THE NEXT K-ALPHA ISSUE

Jeddak VI - 40¢; 50¢ in envelope; 1206 31 Avenue, San Mateo, California 94403

THE WORLD OF RYAN

JOHN T. RYAN

I must say that I am delighted to join the K[illegible] family. I'm the only Irish name in your ranks, at the present time, and for a time, I'm sure that this honor would have gone to [illegible] Australia, Alice, but for the pressures of business and the time it takes to complete [illegible]. While I envy [illegible] John [illegible] happy [illegible] that I'm the first illegal immigrant..in this group.

At this writing, only one reader (in my entire life) has read the first issue of my zine, Down Under. I'm pleased to see he likes it, and by the time this [illegible] another dozen will have received their copies. Your comments and criticisms would be appreciated. If you can't write me direct, please express your opinions in these pages.

I'm rather amazed at the impact DOWN UNDER has had on Australian comics fans. I had hoped that one or two of them may have liked it, but I wasn't prepared for the overwhelming reception it received! I find myself in the very fortunate position of living in the same city as the bulk of our current or former comic strip/book artists. Although I've had their addresses and phone numbers for many months, I've never tried to contact them. After all, it's a pretty presumptuous business trying to introduce one's self on the phone. I envisage myself in a Shelley Berman-type conversation. You know what I mean: "Oh! You don't know me...but my name is John Ryan [illegible]. No! Not Lion -- Ryan! Yes! That's right... uh...like [illegible] you don't know me but I'm a comic fan and... No! Not a Comic-man! A COMIC fan! Yes, that's right! Well, I've been an admirer of your work for years..." And so on it goes. Rather than subject myself to this type of indignity and have the artist end up hating me before he's even seen me, I decided to let my fanzine make the introduction for me. And I'm glad I did. So far, everything has worked out perfectly. Each time I ran up one of the artists, and mentioned my name, they immediately knew who I was...and why I was phoning.

Of course, it must be kept in mind that Australian artists had never even heard of a fanzine, let alone seen one. Fandom was just a word to them...and not a very important one at that. To a degree, I can well share their feelings as I can still recall my reactions to my first encounter with Fandom. This came per medium of a copy of ALTER EGO #5. Never, in my wildest fancies, had I envisaged anything like it! Other human beings with the same interest in comics as me? It just wasn't possible! But it was! And so, I can well imagine their reactions when they discovered that someone had written quite a few words on Australian comics and had actually remembered the artists' names. So, even though I lapped up the praise, I know the zine really wasn't all that good.

Naturally, it was my lead article ("With the Comics Down Under") and the POV discussion on Aussie comics that excited them most. It was these two articles that drew the most comments...a few criticisms...unearthed a few "boo-boos."

judgment.

Monty Wedd is a pre'ologist through and through (to use Agent X's term for a lover of comic art). He has lectured to many civic bodies on the virtue of comics. Monty is also very optimistic about the future of Australian comics, and feels that the time is not too distant when the local industry will take a swing upwards. (While I hope Monty is right, I feel this is a forlorn hope as long as the Federal Government continues to allow U.S. Publishers to dump their returns on the Australian market.) In an hour-long phone conversation, Monty gave me a brief outline of the history of the Captain (CAPTAIN JUSTICE), as Wedd affectionately refers to his own creation. Monty traced the Captain's path from his birth

[illegible] ...then his trip to [illegible]...his brief stay in a [illegible]... onto a series of reprints...now'll have ultimate [illegible] over the [illegible] years -- and I find it hard to believe that he's really [illegible]. Something tells me that he's only taking a breather and that it won't be too long before [illegible] over the [illegible], again. Monty's search [illegible] Australia. Historical [illegible] give his strip authenticity created, for money, a genuine interest in the history of his country -- particularly [illegible] bushranger era. (Note: Don't be like the U.S. film [illegible] that arrived out here [illegible] a film about highwaymen. They brought with them cameras, equipment.... and a script. The only trouble was that they [illegible] highwaymen was some type of Forest Ranger!!! A bushranger was an [illegible] of the British highwayman...or the American Slang Speech robber.) In the course of his search, Monty collected many objects from Australia's past and decided that others may wish to see them. Portion of his home, at Dee Why, has been converted to a Museum -- which is open to the public on Sundays. Needless to say, Monty is something of an **authority on Australian history.**

[illegible], possibly our most "polished" comic illustrator, was most helpful and gave me much valuable data. When discussing his work on DEVIL DOONE, I was surprised to learn that Amos wasn't the original artist! He thought that Carl Lyon handled this character in his first three appearances and then it was taken over by [illegible] for the next dozen. Amos then took over the strip and has piloted it, very successfully, for the past 19 years or so. Amos suggests that I contact the writer of the strip, R. Carson Gold, for more accurate details. He said that Gold was a "good bloke" and would probably give me as much information as I required. How right he was! Gold quickly replied --- and in a portion of his letter he said, "Devil has a very interesting history. So that the nickname was given to him as a very, very young subaltern at El Alamein, by no less a personage than the late General Erwin Rommel. His career then extends through the Commando services (in which his speciality was unarmed combat), Intelligence, big game hunting, and so on. I'll be only too pleased to give you a rundown on the life of Devil Doone. What length would you want it?!! He has to be kidding!! Fancy a pro writer asking a fanzine what length article he could write for him! If he's not careful, Mr. Gold may well finish up writing the <u>entire</u> second issue of the 'zine!

DEVIL DOONE was <u>not</u> covered in the first issue of the 'zine... but this was by design. I felt that his style of presentation merited a special article. He made his debut in MAN JUNIOR (a "girlie" type magazine, published by K.G. Murray) and has continued to run in that magazine, every month for the last twenty years. If I'm wrong, I hope you fraternity brothers will

Correct me -- [illegible] that I am [illegible] in [illegible] for I have [illegible] but I don't [illegible] Anyway, I for one am going to be very interested [illegible] R. Carson Gould has to say about his creation.

[illegible] was highly delighted about her reaction to the [illegible] our 'phone conversation [illegible] reminded me that I haven't made mention of her [illegible] ... or her letters. I'll have to read [illegible] to the first. I'd [illegible] for [illegible] or having [illegible] latter! But, then, I'm going to miss them completely .. for Merle has a complete set of them (along with a complete set of every other comic she had published! All of these have been placed at my disposal, for reference, whenever I can get across to see her.

I should mention here, that every artist I spoke to was most co-operative [illegible]. Each one offered me the complete use of their files... and many told me that they had some of their comics I could give me. Prior to the Lancaster, I got the very clear impression that most of them would contribute artwork to future issues. Here, again, I find myself in a rather unique position, for a faned... to be receiving letters from both pro artists and writers!

S.D. [illegible] and [illegible] JELLIFFE were both too busy for any lengthy [illegible] here, both invited me to call on them (at a date to be arranged) and promised to let me have their comments on the time. And Nicholls should come up with some very interesting information, as to the elder-statesman of Aussie comic strip art. [illegible] has it that he took FRANK RIZZO over to the U.S. in the twenties -- but it was rejected because it was an adventure strip and "funnies" were the rage at the time. Soon after Nicholls arrived back in Australia, [illegible] BUCK BRADFORD made his debut in the States... and, to this day, Nicholls feels that he was the "Father" of this type of adventure strip. Maybe the next time I'm writing in K-alpha, I can confirm or deny this little tale.

VERNON HAYLES and ARTHUR MATHER live in another State (Victoria), so I'm still waiting to get their views... and I still have to contact STAN CLEMENTS, A.C. COOKS and SYD MILLER. Bit, regardless of what these gentlemen say, I've had enough pleasures out of the first issue of DOWN UNDER to last me a lifetime.

Due to the various artists offering me the use of their files and collections, I feel that I can safely promise a really outstanding 2nd issue of DU. When will it be out? Your guess is as good as mine! I don't want to go back to work again too soon. I'd like to have a little bit of time away from the worry of a 'zine and give myself time to do some material for K-alpha and other zines.

[illegible] a few comments on previous issues of CAPA-alpha, I'd [illegible] to bear in mind the fact that I get my copy [illegible] after you get yours. When I'm reading No. 4, you've finished reading No. 5. Consequently, subjects that I deal with [illegible], have changed with the issue in transit. Okay.

First off, I must say that I enjoy the format of this 'zine. [illegible]'s idea of letting each member write about exactly what he likes, [illegible] a ground one. There is no pressure on a member to conform... If his writings don't meet with the approval of the other members they can soon tell him... and if he's smart, he'll change his tune. By "writings" I only mean the members style of presentation and the type of subject matter he chooses ... I don't mean the opinions he expresses. Hell! How I'd hate [illegible] if we all shared the same opinions on everything!

ATTENTION! RICHARD KYLE: Many thanks for your very interesting [illegible]. In my short stay in Fandom, I've become a great admirer of your work... and your effort in AE-7 was a gem, to say the least. In fact, I don't envy Glen Johnson having to try and follow you in this series! I think your point on keeping "our" Hall of Fame for original comic books is well taken. Your neatly drawn comparison between stage films and strips books should have made the point abundantly clear to all who had any doubts on the matter. Without trying to cause trouble, I would support any motion of censure to the Hall of Fame Committee for having selected characters outside of their given boundarys. Although I'm sure Lahmann's committee acted in good faith, they blundered ... and I only hope they have sense enough to realize it. Not having read Dateline: Comicdom 12, I was thankful for a second chance to read your views on the implications hurled at the comic hero's boy-assistant. Once again, I found myself nodding my head in agreement. In fact, everything I read in the first two editions of WONDERWORLD seemed to meet with my approval... and I was beginning to despair that I mightn't be able to find something to complain about... but I DID! It's your jolly old typewriter, Richard my lad! I'm sure it must be the machine that does the fine print on all those legal documents, that we've heard so much about. Do us all a favor, Richard: For heaven's sake get yourself a larger faced type writer.... before we all develop a permanent squint! And, again thanks for wonderful WONDERWORLD.

CALLING MR. MC GEEHAN! Tell me, Thomas my boy, where in tarnation do you get the time and patience to do all these indexes and listings?? Almost every 'zine you pick up has a McGeehan Index or Checklist. What amazes me is that you cover such a variety of subjects. Your files must be fantastic... and, should I ever get to the U.S., I'll be making a bee-line to the House of Info. Keep up the good work! You guys are the workhorses of Fandom and we'd be in a sorry state without your like. But, be honest, Thomas -- how much is Carston Studios and Norleco paying you for the plug? I recon AGENT X will be getting onto

[illegible] was not the Martian Manhunter, as reported.))

[illegible] a new [illegible] comics about [illegible] I could [illegible] but I really think [illegible] magazine. If you [illegible] line [illegible] Okay! But it is not necessary to [illegible] magazine just for this purpose. If the article is not long enough for a one-shot, then I'm sure that Calvin would enjoy reading it in these pages. Another distorting note is your rather pessimistic view of the future. You say, "... if there ever is an issue No. 2, Mr. Collatta's biography would [illegible] sorry." I wouldn't say so. You are a bundle of confidence, Dave. However, in the event there is a second issue, may I suggest that you channel the material on Vince Colletta into three parts. It's one of my favorite topics, and I'd like to read something about it more in the near future than a short time. Meanwhile, how'd it involve you have some copies of those strips you took of Lee, Colletta & Co.? Not that it'd represent a fair trade, but I'll [illegible] strips of myself and my wife Jan...or, if you have a head [illegible], I'll throw in strips of our dog, Cyrsy! All kidding aside, I'd like very much to have photos of all my stateside friends. There is a very slim chance that we will ever meet personally, so how 'bout sending me some snaps of yourself? All you K-alphans listening?

ADD THE FINAL WORD ON STAND U-2 I recently queried Executive Secretary Jim Jacobi about Item 5 of the Major Functions listed on the Academy Charter. This covers an endorsement of a code of fair practise in the selling and trading of comics and related items. The Secretary informed me that Agent X had started a study and that it was being left in his hands. ((This is the first that Agent X has heard about this. I believe that there is some confusion about what I said. I did make a study to see what reputible dealers were actually doing, though I haven't given the report I promised for TCR. Is there really interest in such a report?)) Okay, Agent X, how 'bout a progress report? Will this code cover prices as well as standardization of descriptions of conditions? ((Excuse me for interrupting again, but since I am typing this up for John, I might as well give a brief comment here. Personally I am opposed to any kind of price fixing, on the grounds that it would create more ill-feeling toward the Academy than do good. In a capitalistic country like the U.S., price controls run contrary to the economic mores and in this case would be quite ineffective.

I am, however, in favor of price guides, such as those put out by Overstreet and Edwards. But in order for these guides to have any practical purpose, they must reflect the actual market value of comics, etc. for a reasonable period of time. At present, the comic market is changing too rapidly to make it worthwhile to publish price guides. Hopefully, sometime in the near future the market will begin to stabilize. In the meantime, I do believe it is possible to standardize certain terms used in the description of comics, and publicly campaign for the universal adoption of the standard meanings. No one would have to use the terms, but if he did, we could expect that he was applying the standard definitions. I'll have more to say about this and other aspects of a workable code in the near future.))

RON PAMPLIN: By the time you read this, there's an excellent chance that Australia will be making its mark in U.S. newspapers via John Dixon's FIRE HAWK AND THE FLYING DOCTORS! When I was talking to John, he told me that the Chicago Tribune looked almost certain to syndicate the strip, and a few other newspapers were interested. This would be a fantastic break-through for Australian artists, and may pave the way for other Aussie strips. Already FIRE HAWK is appearing in South America, Ireland, England, and Belgium (as well as Australia, of course), and will soon be seen in Canada and Holland. At this stage, it is not known whether it will grace the Sunday pages...but if it does, I hope some C/A-alpaan will be good enough to clip copies for me. I will repay him with copies of Aussie comic heroes or reprints of U.S. strips ((like Superman, which is hard to find in the States)). John is a Milton Caniff fan, and it is possible that I can get him to offer original art for comics containing Caniff's work. If any of you are interested, let me know. While we are at it, perhaps some of you data men can tell me which was the first Australian comic to appear in the U.S. Was it Jimmy Bancks' GINGER MEGS or Pat Sullivan's FELIX THE CAT? ((I can't help but express puzzlement by the last part of this question. Felix the Cat is well-known as the creation of American George Herriman. The character first appeared in 1919, and became a separate strip in 1921. I guess we'll have to appeal to historian Sol Davidson for clarification.))

I've heard a whisper of an Aussie satire comic soon to hit the market. Details aren't available yet, but if the whisper is correct, then the event will be rather unique. The only satirical comics I can recall were those produced by Emile Mercier way back in the 40s. These had such titles as SUPADUPA MAN, MUDRAKE THE MAGICIAN, and WOCKO THE BEAUT. There were others, but the titles escape me. These days, Mercier does a daily cartoon for the Sun and undoubtably has the biggest following in Australia, tho' Paul Rigby from West Australia is breathing down his neck--and is my own personal favorite.

I've only just seen the first issue of VOICE OF COMICDOM (Curse that surface mail!) and must say that I am most impressed. With just a little more thought applied to layout and editing, this could become THE newsletter of Fandom. I'd like to thank Marty

[illegible]

At this writing, I have the following for trade: All VG to F unless stated. Comics: Daredevil-31 (end of C[illegible]; Jacky-[illegible]; [illegible]-47; [illegible]-46 & 47; Military-44 & 49; Rocket-50, 52, 53 & 54; [illegible]-46; Funny-49; [illegible] Poor) & 3 (R); Marvel-39, [illegible]; All-Flash-43, Detective-49; [illegible]; All-[illegible] (2 copies, 1 good, 1 poor); Pow-50; [illegible] Lantern-41; Green Arrow-[illegible], Speed-31, 42; 4 Favorites-[illegible]; [illegible]; Master-46; National-17, 22 & 43; Star Spangled-[illegible], 53, 64, [illegible] 142 & 143; Ken Maynard-48; Tim-[illegible]; Famous Funnies-37 & 38; Crackajack Funnies-[illegible] (F); America's Best-11 & 13; [illegible]-41; [illegible]-38, Fighting American-1; Planet-46, 52... plus copies of Green Mask, Blue Beetle, Phantom Lady, Spirit, Human Torch, Master, Hit, Capt. Marvel & Jr., Pep, Super Mystery, Wonder, Thrilling, Popular, Super, Smilin' Jack, Tip Top, Ace. If you have any of my wants, tell me what issues you are after. I give preference to trade deals involving a large number of issues.

I am interested in early, complete issues of: Amazing Mystery, Amazing Man, Buck Rogers, Blue Ribbon, Catman, Eagle, Fantastic, Hangman, More Fun, Mystic, Pep, Prize, Sub-Mariner, Top-Notch, Uncle Sam, U.S.A., Wonderworld, Weird, Adventure, All Winners, All Select, Brick Bradford, Blue Circle, Blazing, Crack, Capt. Aero, Daredevil, Dime, Daring, Dickie Dare, Flash, Flame, Flash Gordon, Fight, Green Lama, Human Torch, Military, Mystery Men, Movie, Major Victory, Minute Man, Pocket, Spitfire, Super Magic, Shield-Wizard, Silver Streak, Skippy, Scribbly, Tim Tyler, Victory, & Zip.

Don't forget, if you want copies of Aussie heroes or reprints of U.S. strips, I'm the man to contact! An 11¢ aerogramme reaches me in 4 or 5 days.

John T. Ryan, 12 Barkley Street, Fairfield, N.S.W., Australia.

R I C H A R D   K Y L E ' S

WONDERWORLD

M E D I C [illegible]   C O N T I N U E D

[illegible], in the midst of the Marvel boom of monthly magazines, only two comics in the Marvel adventure series remain bi-monthly, X-Men and Daredevil. And today, only these two comics contain heroes who are permanently disabled physically. Is there a connection? Do physical handicaps affect comic book circulations unfavorably? And do mental handicaps, as well?

A while back, [illegible], we examined the possibility that the mental and physical illnesses of the secondary Marvel heroes -- the X-Men, Thor, Iron Man, Daredevil, and [illegible] -- may be preventing them from [illegible] the success of Marvel's [illegible] leaders, the Fantastic Four and Spider-Man, [illegible] healthy characters despite their [illegible] problems. [illegible] we're going to take a closer look at the subject of [illegible], but also, after some [illegible], to suggest a cure or two.

[illegible]

[illegible] introversion.

[illegible]

[illegible] that Stan Lee's [illegible] of superhero limitations is dissipated, and without turning the group into [illegible] of the Fantastic Four? [illegible] And it could be done dramatically.

Wonderworld, issue number 3, February 1965

Published for Capa-Alpha by Richard Kyle

2126 Earl Avenue, Long Beach, California 90806

ever be.

here -- tells me they are in great demand, too.

X-Men has been around for almost a year.

all time.

that in which he dwells

he was healed.

So closes the novel.

...crimes against humanity.
...owledge of the X-Men,
...when Dr. X telepathically alert...
...overnment as...
...ete
...nuclear technicians u...
...t at the crucial mom...
...illusion
...the illusi...
...life depends upon their safe entry
...vel Girl and blasts the power link to the
...lvers.
...trol of a plant worker and destroy the
...
...great spaceship, some twenty miles long, they have tr...
...come into orbit about us.
...trol of the minds of all ...
...session of the United Nations
...ught-control projector as it i...
...it to be the work of the Evil Mutan...
...and destr...
...spacebo...

Desiring revenge against the human race and ... Lucifer --- totally paralyzed in the power plant struggle ... in exchange for high po...

is achieved.

by the X-Men and her brother — and by Dr. Xavier.

and forever into the micro-cosmos.

is no knowing what it may bring.

in his clutches.

ful mind detects new danger for the X-Men.

thesis he's writing on "Hamlet."

Shmoz #1, written for Kappa-alpha by Phil Castora (address: c/o Tom Gilbert, 109½ E. Howard St., Pasadena, Calif. 91104).

Not having seen a mailing of this organization, I'm not aware of the topics under discussion. Hence, this effort, which may interest some of you if it isn't a wee bit inconsequential.

Those of you whose collections include All-Star #30 may have noticed an anomaly or two in it. In a magazine which for one reason and another specialized in anomaly, however, this issue, dated Aug.-Sept. 1946, rather overdid it!

If you don't have the issue at hand, the story is titled "Dreams of Madness," and in it the Brain-Wave makes his third appearance in disguise. He cons the JSA into volunteering for an experiment which turns out to be actually a method of driving people insane by giving them wild nightmare-like dreams. The Hawkman has a fantastic dream in which he becomes alternately hot and cold, till he becomes convinced he is a thermometer; the Flash is a laughing stock, Dr. Mid-Nite is a germ, the Atom is a sponge, and I forget what the Green Lantern becomes--eighteen years is a long time! But the Brain-Wave's plan fails when Johnny Thunder is driven sane and, when they wake up in a cell, gets his Thunderbolt to restore the other JSA members' sanity, whereupon they capture B-W. (In the process, Johnny receives an electric shock by accident and reverts to his usual self.)

The story is no world-beater, altho the individual dream sequences are very good in places. But the artwork is, in places, incredible. As a matter of fact, the only explanation I can see for the oddities is that the story was originally scheduled to run eighteen months earlier.

At the end of 1944, Sheldon Moldoff was replaced by Joe Kubert as the regular Hawkman artist. Moldoff's conception of the Flying Fury was rather realistic. (He started off in 1940 copying--if not tracing--from Alex Raymond's Flash Gordon.) Kubert, on the other hand, did an idealized--or, rather, stylized--version, with barred chest, narrow--almost wasp--waist, and the helmet wings opened wide rather than closed as Moldoff drew them. The two were as different as night and day, to coin a cliche.

But, in All-Star #30, after nearly two years, Kubert drew the Hawkman as much like Moldoff had as his highly individualistic style would permit! His physique (Hawkman's--not Kubert's, klods!), tho well-muscled, was lithe and trim, the proportions were more natural, and the helmet wings were folded. What more natural to assume than that this was Kubert's first try at drawing the Flying Fury?

Let's take a look at the introduction, conclusion, and the Atom's chapter--all drawn by Joe Gallagher. But why Gallagher? Martin Naydel (now known as Martin Dell) had drawn the intro. and concl. for the previous couple of issues, and Joe Chester Kozlak the Atom. On the other hand, Gallagher had been doing these chores as early as All-Star #14--the Atom since #11--back in 1942!

The cover was done by Naydel, but he'd done a cover for All-Star as early as #22, Fall 1944.

And why did Naydel also draw the Green Lantern, when there were regular GL artists Martin Nodell and Paul Reinman and utility artist Kozlak available? Naydel's Flash was not an anachronism--in fact, a year earlier it would [illegible] two together fit nicely into the theory that the story was originally scheduled for Spring 1945--#24.

The previous issue, Winter 1944, #23, featured the Hawkman, the Atom, Starman, the Spectre, Johnny Thunder, and Dr. Mid-Nite--as had several previous issues. My theory is that "Dreams of Madness" was originally written and drawn for the following issues, but couldn't be run as is because the DC line had been split in half.

For nearly a year, Flash Comics, All-American Comics, and Sensation Comics (among others) left the DC line, using the All-American Publications All Star instead of the Superman DC seal. But the Spectre and Starman stayed DC characters. So they had to be dropped from All-Star. In All-Star #24, they were replaced by Wildcat and

Mr. Terrific, from Sensation Comics, and in succeeding issues honorary members the Flash and the Green Lantern returned to active duty.

Meanwhile, according to my theory, "Dreams of Madness" was sitting on the shelf collecting dust. Finally, editor Sheldom Mayer said to himself, "Why the hell am I letting a perfectly good story go to waste?" So he got Joe Gallagher to redraw the intro. and concl., and Naydel to redraw the cover and the Spectre and Starman parts, replacing the latter two with the Flash and the Green Lantern, respectively!

If you read the Flash section, you'll notice that the Spectre could be substituted readily--with NO appreciable change--IF you remember that (1) Gallagher would have drawn the Spectre originally and (2) the artist was the one to write the individual chapter--if you doubt this, check back, especially: the Stan Josephs-drawn Doctor Fate episodes; the earliest Doctor Fate episodes (All-Star #'s 3-5) drawn by Howard Sherman, the regular More Fun Comics DF artist; and the Joe Kubert DF episodes in All-Star #21.

Also, there is proof that the Green Lantern chapter was originally a Starman story. If you'll look at the first panel on the second page of the episode, you'll see that Naydel, who never drew either Starman or the Green Lantern before, other than a cover or so, slipped while copying the original and put Starman's gravity rod in GL's hand!

Incidentally, Josephs (aka Stan Ashe) made the same mistake in All-Star #26, according to Jerry Bails. Josephs had less excuse, having drawn Starman earlier in All-Star, but also the Green Lantern in the preceeding issue. Nevertheless, even if he had to do a small amount of rewriting, a small mental lapse would have sufficed--certainly most people I know have done sillier things with less excuse. This story, "Vandals of the Void," was probably scheduled originally for the issue in which it appeared, like, I imagine, #25.

In fact, the story which did appear in #24 was probably a rush job begun after work on the story for #25 was completed (first version) and #26 was done or nearly done.

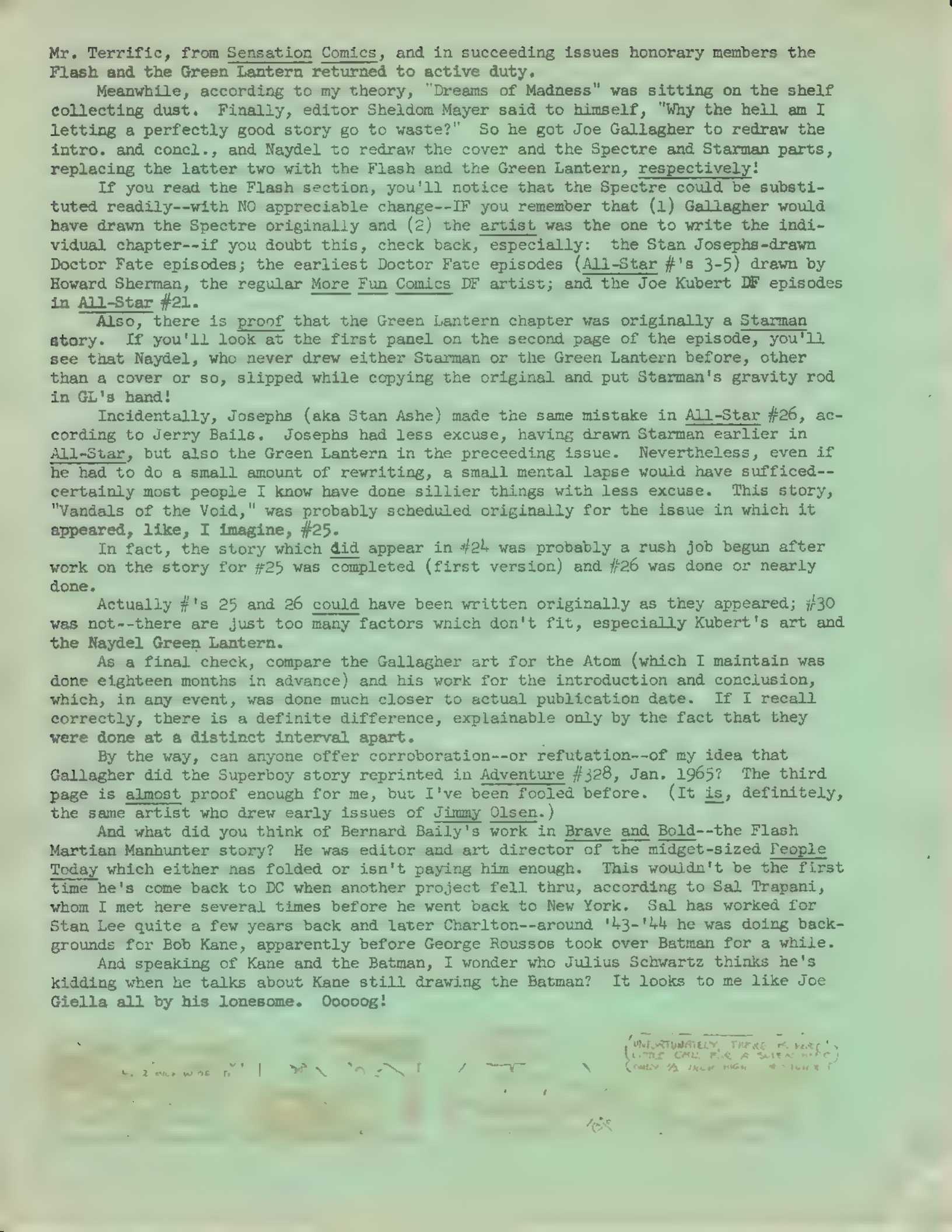
Actually #'s 25 and 26 could have been written originally as they appeared; #30 was not--there are just too many factors which don't fit, especially Kubert's art and the Naydel Green Lantern.

As a final check, compare the Gallagher art for the Atom (which I maintain was done eighteen months in advance) and his work for the introduction and conclusion, which, in any event, was done much closer to actual publication date. If I recall correctly, there is a definite difference, explainable only by the fact that they were done at a distinct interval apart.

By the way, can anyone offer corroboration--or refutation--of my idea that Gallagher did the Superboy story reprinted in Adventure #328, Jan. 1965? The third page is almost proof enough for me, but I've been fooled before. (It is, definitely, the same artist who drew early issues of Jimmy Olsen.)

And what did you think of Bernard Baily's work in Brave and Bold--the Flash Martian Manhunter story? He was editor and art director of the midget-sized People Today which either has folded or isn't paying him enough. This wouldn't be the first time he's come back to DC when another project fell thru, according to Sal Trapani, whom I met here several times before he went back to New York. Sal has worked for Stan Lee quite a few years back and later Charlton--around '43-'44 he was doing backgrounds for Bob Kane, apparently before George Roussos took over Batman for a while.

And speaking of Kane and the Batman, I wonder who Julius Schwartz thinks he's kidding when he talks about Kane still drawing the Batman? It looks to me like Joe Giella all by his lonesome. Oooooog!



SECRETS BEHIND ALL-STAR COMICS

the CASE OF the INVISIBLE HEROES!

by JERRY BAILS

There is no greater thrill for me as a comic detective nothing more exciting and delightful than the discovery of some new insight into the "behind the scenes" story of my favorite strip, "The Justice Society of America." And although I have had this strip under the magnifying glass for over twenty years I am still making discoveries that would send any comic Sherlock into orbit. Only recently I made one of the most illuminating discoveries of the entire tarnish career of comic detection. A whole constellation of mysteries was solved in the flash of a bulb, as one case after another fell into place. The entire landscape, covering over a dozen issues, was suddenly illuminated. The secret workings of the editorial staff were no longer eclipsed in mystery.

My discovery was precipitated by the remarks of Phil Seuling in his short but heuristicly powerful essay written for Shmoz #1 and appearing in CAPA alpha #5. In this essay, Phil advances the revolutionary thesis ("revolutionary" for a fan, at least) that the JSA story in ALL-STAR COMICS #30 is an anachronism. In fact, he argues (very persuasively) that the story, "Dreams of Madness," was originally scheduled to run eighteen months earlier in issue #24, but was displaced by another story, "This is Our Enemy," at the very last minute. This is an amazing bit of detection very close, in fact, to the truth. Phil hints that "This is Our Enemy" was a rush job, possibly started after the stories in issues #25 and 27 were already under way. His argument rests on his analysis of the anomalies set in both issues 30 and 24. If he could have extended his analysis to the intermediate issues, he would surely have been able to further refine and develop his thesis.

It appears that Phil wrote his essay without the benefits of having the issues in question in front of him, because he errs on certain small points that betray his reliance on memory. Nevertheless, his major facts, with few exceptions, are quite accurate, and he succeeds admirably in supporting his contention. There is no doubt that his major conclusion is correct: ALL-STAR COMICS #30 was written and even drawn originally for a much earlier appearance. Just how much earlier is a point that I would like to discuss at some length.

I am grateful to Phil for freeing my mind from a set under which it had been operating for over twenty years. I could never bring myself to conjecture that the JSA stories appeared out of the natural order in which they were written and drawn. Perhaps

I reasoned unconsciously that since the issues appeared on a widely spaced schedule during this period, there was little chance that the order in which the stories were prepared would be violated. The point is, I was wrong. Phil's courageous conjecture concerning issue 30 was the catalyst I needed. It was clear now that the story "Dreams of Madness" was written and even drawn with the Spectre and Starman in the cast, but had to undergo major revisions in order to be presented at a later date, long after both of these heroes had been dropped from the JSA. The question then was What about the other stories of this period? I immediately set down to reexamine all the issues from 29-33. I went all the way back to issue 10 in order to check out an earlier suspicion of mine. To my great delight, I found just what I was looking for, and as the late hours of evening became the early hours of morning, I began to amass overwhelming evidence requiring a thorough reshuffling of all the issues 24 through 32. I was shocked to learn that several JSA heroes were written into JSA stories only to be drawn out at the last minute. This is why I call this "The Case of the Invisible Heroes!" Spectre fans will be pained to learn that the Dark Knight was the "most invisible" hero of all.

Before considering the complications of issues 24-32, let us consider the somewhat similar but less complicated case of issues 20 and 21. I have long suspected that Gardner Fox originally wrote Dr. Fate and the Sandman out of the JSA with issue 20, at which time the book went from 48 pages to 38 pages. This was reflected in the fact that these two heroes did not have assignments (individual chapters) in 20, were not pictured on the cover of 21 and were eventually dropped with issue 22. However, as any ALL-STAR fan will be quick to point out, these two heroes did appear in the introduction and conclusion of 20, and both had assignments in 21. These facts are easily explained along lines similar to those suggested by Phil for issue 30. There is a strong indication that the Dr. Fate episode in issue 21 was written originally for the Spectre, and the Sandman episode was written originally for the Atom. An editorial change from "Spectre" to "Dr. Fate" and from "Atom" to "Sandman" would not have required the change of more than a few words. The story lines would have needed no change at all. The characters are nearly perfect matches except for costumes. Note too that Joe Gallagher, the Atom's artist, drew the Sandman chapter in issue 21. Dr. Fate, on the other hand, was drawn by Joe Kubert, who was at that time just beginning to take over various pencil chores at DC. He was not yet assigned regularly to any strip. In the past, his work at DC had been largely limited to inking the pencils of veteran artists like Mort Meskin.

It was my suspicion that Joe Gallagher either inadvertently or deliberately (at the direction of the editor) drew Dr. Fate and the Sandman into the introductory and concluding episodes of issue 20, although the two characters appeared nowhere in the script. My suspicion led me to make a detailed examination of the lettering on these episodes, in order to detect any last-minute changes. My search was beautifully rewarded. The word balloon in box 5

of page 3 of the introduction gives Hawkman more significance or dialogue. "...Sandman, you and Dr. Fate had better get over to Mr. Rogers' ... the rest of us will meet you there." The lettering in this balloon is obviously different from that of the rest of the page. This was enough to convince me that the editor had ordered a last-minute change, in order to make sense of the brief appearances of these two heroes.

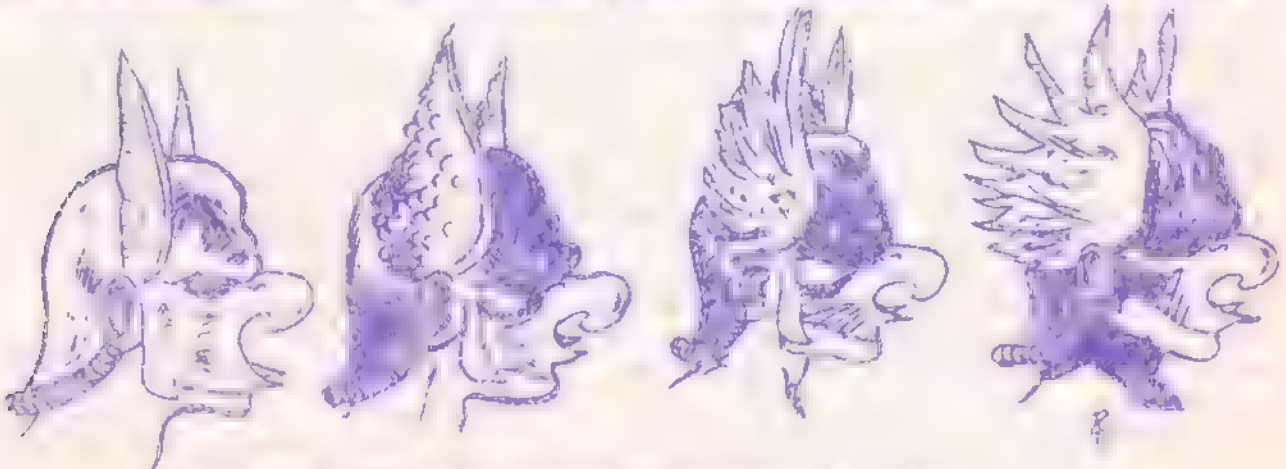
It is my theory that the next issue of ALL STAR (#21) was already written when the Sandman and Dr. Fate were removed from the cover. Until this point, both characters had been featured on the cover of every issue. Therefore, before the story was to be drawn, before the letterer put these two heroes back in, and from the assignments originally scheduled for the artist and the letterer respectively. The splash panel for this issue is simply the cover illustration with the Sandman and Dr. Fate drawn in. If you look closely, you can see some indications that the Sandman's picture was pasted over the original drawing to form the splash panel.

This then establishes the precedent for the kind of massive editorial changes we see wrought in later issues.

Let us now examine the evidence that Phil presents in support of his thesis.

(1) He maintains that Kubert's Hawkman in ALL STAR 30, no 24, is more like Molcof's Hawkman, especially in the closed wings on the helmet. His conclusion: this was Kubert's first try at drawing the Flying Fury.

I can confirm Phil's observation, but I must modify his conclusion. Kubert's Hawkman in AS 30 is somewhat like his Hawkman in the BLACKHAWK prepared in 1944, but it is more like the Hawkman by Kubert in AS 25 and 26. The Kubert Hawkman in AS 24 is more like (but not identical to) the later Kubert Hawkman in AS 27-29. This "later" version was the one with the unfurled wings on the headgear. My conclusion: Kubert's Hawkman in AS 30 could



THE EVOLUTION OF KUBERT'S HAWKMAN IN 1945

drawn as early as just before the story in 25, or
t after the story in 2, but certainly before
ley in 24 and 27. There is no reason at this
e earlier date for "Dawn of Magic" as it
in a comic there is good reason to
choose the later date.

According to Phil, Gil Kane drew the introductio
and the story in 30, but it was revised
had been drawn by others. [illegible]
have actually preceded these
fore the DC-AA split, this
story was actually drawn following issue 23 (just
the DC-AA split).

Again I can confirm Phil's observations, at I must qualify
conclusion. Gil Kane actually continued to draw th
and Atom episode through AS 25 and 26.
in 2 could have been prepared as late as following 24,
possibility that I have already suggested. However, this would
to imply that AS 25 and 26, like 30, were originally drawn
Spectre and Starman, and were later modified. [illegible]
have been as far as these stories, dread when the
split occurred, to speculate, but an analysis of
Gil Kane's pencils in 25 and 26 will confirm the
fact that the [illegible] and Atom episodes re-
[illegible]

[illegible] paint, to maintain
that in AS [illegible] as well as the Atom, are
and Starman's graphic [illegible] in GL's hand. In
Phil also claims that
the cover of ALL-STAR 27, a Kaydel Flat work
[illegible] or at least early date. [illegible]
originally Starman's and Spectre's.

[illegible], in this case, I agree with Phil's general conclusion
will have to refute most of his facts. First of all, Kaydel
drew the face, hands, and costume of GL in 30 [illegible]
the work of Stan Josephs. Even the body of GL in
the pencil work of Josephs. Kaydel merely redrew [illegible]
[illegible] Adkins at the editor's direction. I must point out
however, that the gravity rod does not stop GL in this chapter
[illegible] As for Phil's memory is playing tricks on him
[illegible] GL is the gravity rod is plain, a sparkler (the
[illegible] of the gravity rod. [illegible] have to admit
[illegible] sequence [illegible] borrows the sparkle from a computer
[illegible] amazing what the memory will play? It could very
well have been this trick of memory that triggered Phil's [illegible]
problems. It has happened to me this way, [illegible] Incidentally
cover of AS 22 is by Kaydel, but is Frank Harry, the little
[illegible] who did several earlier covers. See the revised ALL-STAR Index.)

I will have to agree with Phil that the Flash episode in 30 was [illegible]y drawn by Naydel--a replacement, no doubt, of a Spectre episode. However, I will have to disagree with Phil's comment that a Naydel Flash would have been an anachronism a year earlier. Naydel had been doing Flash in ALL-FLASH COMICS from an earlier period, and he even added the Flash (and also Starman) to the original Gallagher-drawn introductions and conclusions of #s 25, 26, and 30. Naydel did all the patch-up work in these issues, not even bothering to redraw the Flash episodes from scratch in 25 and 26. He merely replaced the Spectre by the Flash in Gallagher's drawings. He did the same with Joseph's Starman in the same issues, as well as in 30. There are some panels in the Green Lantern chapter in 26 that Naydel redid completely, but there are also two panels where he failed to blot out Starman's gravity rod. Perhaps he did paste pieces of white paper over the gravity rod, but they fell off before the art was photographed. This sort of thing does happen, as anyone who has done layout work for photo-offset can testify.

(4) At another point, Phil argues: "the artist was the one to write the individual chapter..." I am not sure I know what he means by this, nor do I understand the significance of this for his thesis. As far as I know, Gardner Fox did write the original scripts for all the stories in question; however, the editor undoubtably made or instructed the artist to make the changes we have been talking about. Perhaps Phil would care to elucidate.

(5) As a final check, Phil suggests we compare Gallagher's work on the Atom chapter in 30 with his work on the introduction and conclusion in the same issue. He maintains that the obvious differences are due to the fact that the introduction and conclusion had to be redrawn by Gallagher some 18 months after he drew

the Atom chapter.

Lantern. At the time AS 30 was sent to the engravers,

All this, of course, means that the revised edition of my

all for the want of a nickle! Damn!

A similar thing seems to have happened with the story in

in the following order:

27, 26, 30, 31, 28, 29, 27, 32, 31. (Natural sequence)

[illegible] stories (as indicated by [illegible] arrows) were [illegible] out of sequence: 24, 27, 30, and 31. There does not [illegible] to be any evidence that "This is Our Enemy" (the story in [illegible] was printed at the last minute, but it could have been re[illegible] before it was printed in order to reflect the [illegible] This story could very well have been written [illegible], and Mr. Merrific's story could have been written actually for either. In both of these stories [illegible] have very little real, and they certainly have no need of super powers.

[illegible] the natural sequence [illegible] the order of [illegible] kept for [illegible], Gallacher's work [illegible] not from just the [illegible] Kotzky also takes over [illegible] with 27 (drawn late, [illegible] in the natural sequence [illegible] is Kotzky's assignment in All-Star. If [illegible], then we can make [illegible] "early" assignment in 28, and Kotzky's "early" assignment in 27.

[illegible] already discussed the reasons why Issue 30 is placed [illegible] in the sequence of stories as they were drawn, but now [illegible] story "Deeds of Madness" was published so late. [illegible] one takes a puzzle. It is in its normal place (after 29), [illegible] the story "in place in the normal area [illegible] is the special story written at the break [illegible] for colored children. The two stories [illegible] in the sequence. It may have already been [illegible] by Mr. Kotzky (since the former [illegible] in All-Star Comics), but the fact that [illegible] with the Atom may have [illegible] to give the Atom a second lease on [illegible], while [illegible] for only one issue [illegible] the [illegible] that occurred between the stories in issues 27 and 30.

[illegible] a similar sort of exchange occurred between the stories in issues 31 and 32. At first, I had only one [illegible] while rechecking all the art in the stories in the textbook of the All-Star Index, I discovered [illegible] not Kotzky penciled the [illegible] However, did Ink the episode as the [illegible] early Kubert stories in SENSATION [illegible] By placing [illegible] in the natural sequence, Tuska [illegible] more closely with the reappearance of [illegible] It would appear that [illegible] penciled the story [illegible]

[illegible] I placed [illegible] the [illegible] that I was right [illegible] 12 has already appeared [illegible] the pictures in its place. [illegible] not, however, [illegible] earlier issues. If the editor [illegible] put the Atom back in, [illegible] the artist got it because there is no evidence to [illegible] of these issues of [illegible] substitutions in the art.

Well, there [illegible] case of the [illegible] The Atom was written into and drawn out of 24, possibly 27. The Wildcat was quickly shuffled in and then shuffled out again. Finally it was originally intended that he stay permanently [illegible] the Atom. Starman was written into and drawn out of at least 25, 26, and 30, and possibly 24. And finally, the poor Spectre was written into and drawn out of 21, 23, 26, 30 and possibly 24. When we recall that he wasn't given an assignment in issue 11, and he has yet to reappear on the modern scene, you can see why I consider him the most invisible member of the JSA."

****

The illustrations of Hawkman, Starman, Spectre, Green Lantern, and Flash appear through the courtesy of the copyright holders, **National Periodical Publications, Inc.**

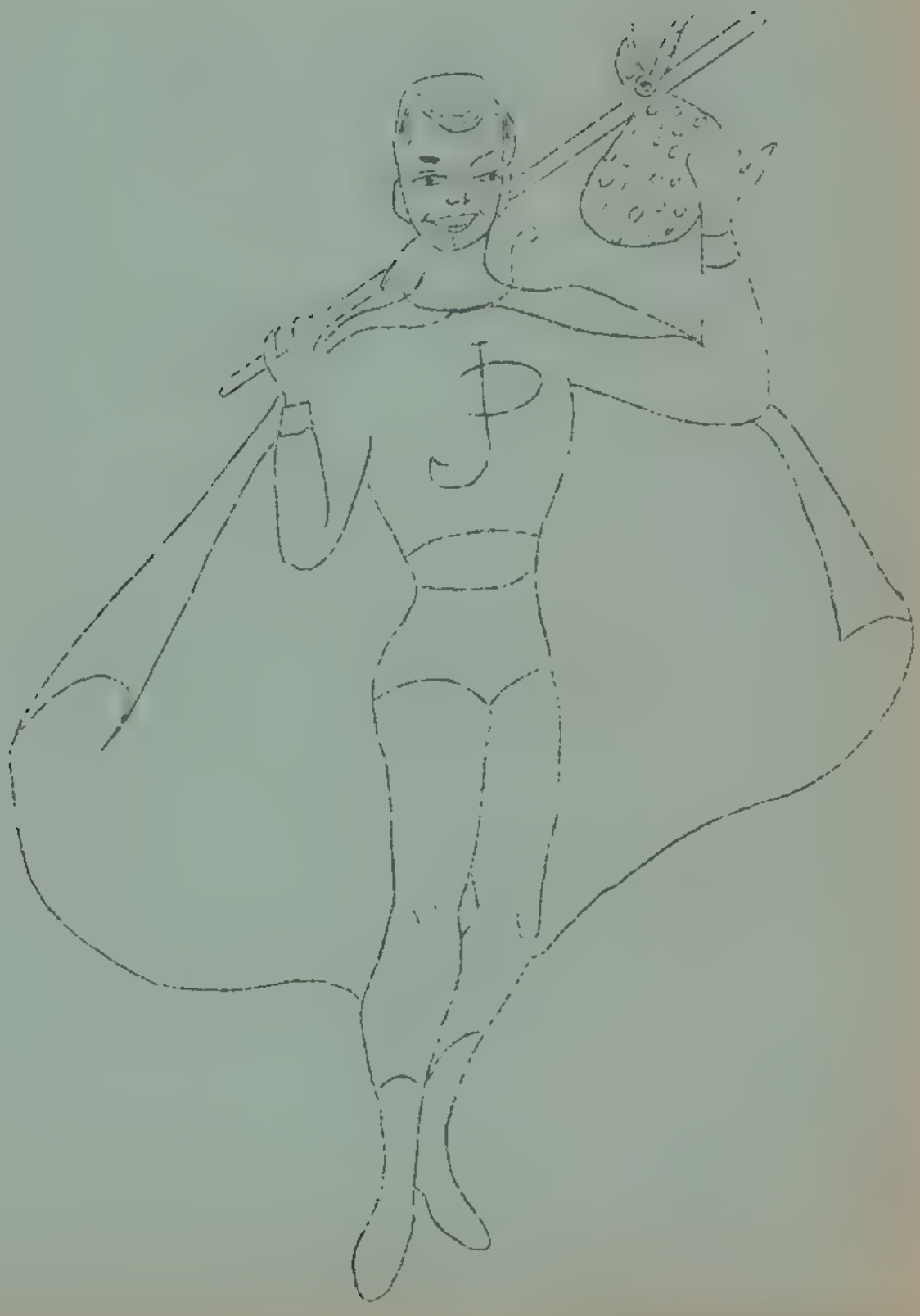
The four Hawkman illustrations were adapted from drawings by Joe Kubert appearing in FLASH COMICS #65, 66, 66 and 67 (read from left to right). The first drawing, from the left is similar to the Hawkman in the [illegible] ALL-AMERICA. The second drawing is like the Hawkmen in ALL STARS #2, 26, and 30. The third Hawkman is the same as the one in ALL-STAR #4. The last one is like those in ALL-STARS #27 29. Kubert continued to experiment with Hawkman's headgear, until it was finally decided to give the flying fury a more conventional head. Personally, I like the third design best [illegible] was the first one to appear in ALL-STAR, and made me a lifetime **fan of the Hawkman by Joe Kubert.**

The drawings of the other JSA members are all tracings. Each one is by the artist of my choice. In my opinion, no other artist did **quite as well on these heroes.**

Starman by Jack Burnley (early ghost artist on Superman)
Spectre by Bernard Baily (recently recovered, I understand, **from some solar damage to his eyes**)
Green Lantern by Alex Toth (who swears off DC every few years, but, thank heavens, always manages to return)
Flash by Lee Elias (who was right for Batman but who should never have tried following Infantino in Adam Strange)

Any comments on the above article would be greatly appreciated

THE RAMBLING CAMER



ELAINE WOJCIECHOWSKI

THE RAMBLING ROAMER

Gentle readers of K-alpha and comix in general:

I've got some great things to say about some great happenings in the world of comicdom. The first and foremost of these being the publication of the new prozine dedicated to comix. It is called Creepy and is published by the Warren Publishing Company, 301 East 47th Street; New York, N.Y. The cover suggests another cruddy comedy type zine that fandom could do better without; especially comic fandom But I remembered having read earlier in the morning in SCIENCE FICTION TIMES of Creepy and the possibilities of having the entire Adam Link series published therein with Otto Binder, the author, himself doing the adaption! I glanced thru this, the first copy, and it looked great. The art was by such greats as Al Williamson/Roy Krenkle Reed Crandall, Frank Frazetta and others all of it being great. The stories were written by Russ Jones/Bill Pearson, Larry Ivie, Archie Goodwin and others. Some of the stories were pretty poor but I liked all of them which is unusually unusual for me.

The artwork is very detailed. I don't think that color could improve it too much if any at all. I, personally, enjoy this type of intricate design.

The stories are all horror but some are of a lighter brand and all end with a twist. I considered all of them good to great. It may be because I am also a horror fan.

There are 52 pages with 8 pages devoted to ads!!! This in itself is very unusual for Warren Pubs. Their zines are usually about a third ads.

In conclusion, I would say that this is the greatest thing to come my way in many a moon. It immediately attained a position of supreme excellance upon my bookshelf here in the Wanderer's Lair. Most of my horrorzines are stacked in any way conceivable in a storeroom to the left of our closet. This mag had such an impact upon me that I couldn't get interested in the lesser quality comix that I had purchased on that same cold windy day in the heart of November. So, in other words, I highly recommend this publication. ((I saw the comments of Paul Gambaccini in K-alpha 3 and will comment further next ish.))

The second thing that struck my attention was this; ERBANIA #15(D. Peter Ogden--8001 Fernview Lane; Tampa, Florida-33615, USA) arrived and in the editorial it mentioned comic artwork. It also mentioned the high quality of the artwork in the British comix. The one called THE LION was mentioned and artwork was shown in the background of the editorial and it was nothing less than great. Thing is THE LION folded due to unpopularity! But, Pete goes on to say tha

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PRINT ISSUE 75¢ BACK ISSUES

Published monthly (Editorial comments on odd months
Mailing comments on even months

Wanderer Publication #3.

If you find a mistake in this fanzine, consider that it's there for a purpose. We try to publish something for everyone, including those who are always looking for mistakes.

All material printed herein is entirely the personal opinion of the editor and was not influenced by any outside opinions.

another well drawn strip is available, KARL THE VIKING. The address; Fleetway House, Farringdon Street; London, E.C.4, England. The price: $2.60 for six months (weekly schedule!!!) and $5.20 per year. Pete goes on to say and very aptly too, may I add, "Both of these strips are very well drawn and with excellent artwork which seems almost out of place in a comic book."

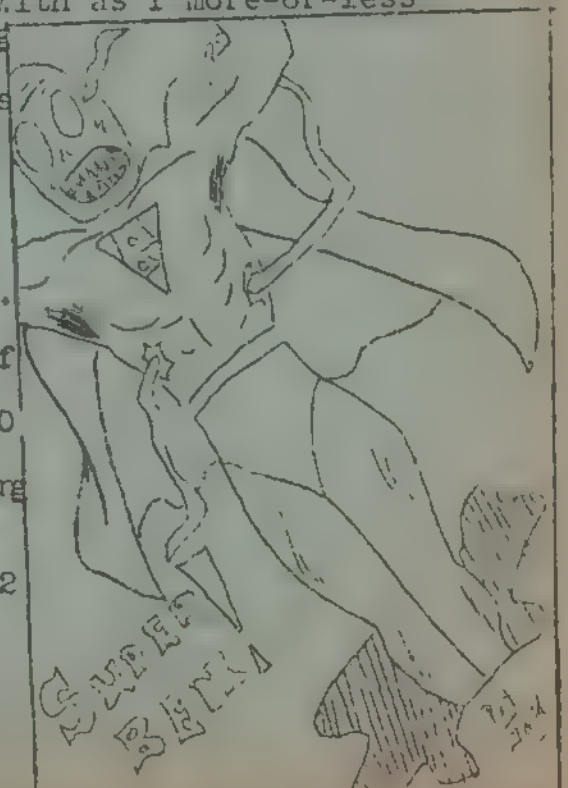
I'm going to send in some dough. How about you? Or if you don't believe me buy ERBANIA and feast your bloody eyeballs upon the illo on page 2 reprinted from THE LION...then send your money.

!! ! !!! !!!!! !!! ! !!

As you should have by now guessed, I had a bit of trouble with the first issue of this paragon of uniform illegibility. I purchased film stencils to have more quality than ish 1 of THE WANDERER, my genzine, but it turned out that I had less and I came to the conclusion that this typer has had it. The keys, I think, are too worn. But, never fear, I shall type each sentence twice till I can obtain a new typer. Our illustrious CM says, "If you have to apologize for it /the material/, you had better think twice before submitting it." The President of the National Fantasy Fan Federation (N3F) says, "If you do the best you can, you need never apologize, except for real reasons: an error in fact, or a commitment unfulfilled. Even here fandom is remarkably forgiving, if you tried. If some individual fans don't understand your difficulties, that's because they never had any themselves...and so are not fans..." I did my best I could at the time, and now that I know my trouble I can proceed this ish to correct it.

!! ! !!! !!!!! !!! ! !!

We've got one typer and when I want to use it I either have to go into my sister's room, where the typer is, or take the typer into mine. I usually find it easier to use it in my sister's so start typing letters there. When I get the letters finished I usually start bringing my stencils and other materials used in pubbing a zine and by the time the weekend has ended, her room is cluttered with my stuff and it take about an hour of my time to return it to my room. So I figured I needed a room in which to work; a room where I would be free to be messy; a room that I could do with as I more-or-less pleased. I thot that I could do something to the basement. I discovered a broken part of an old desk. The desk had drawers with a desk connected. The desk part had broken off so I took this and the hinges remaining and fastened it to an old jar shelf. Now, if I wish, I can fold the desk up. On the shelves I have room for fanzines, prozines, stencils and the like. In a cabinet to the right I place books some apa mlgs, and a few other odd bits of stuff. In the front I have a small table with recent unread fanzines, and further to the front is a chest overfilled with well over 500 comix. On an orange crate hanging on the wall I have horror mags, Analogs, and horror mags and a proud display of an issue of Shadow comics dating 1941 or 2 and a reprint ish of Eerie. Lastly there is a filing cabinet that was installed after the first writing of this column. It contains bacish promags, uncollated mimeoed works of mine, and unpublished stories also of mine.



/THE EARLY YEARS/

Well, like most ordinary individuals, I was born. Altho I have no recollection of it whatsoever, I still take the word of others for granted. During those few early years of my existence upon this planet I didn't take much heed to the ever present world of comix. Even if I would have, I didn't know how to read.

As the years drug ever onward, I lived a fairly normal existence. But, one day a strange thing occured. As I was ascending the stairs to my room, I chanced upon...a comic book. I picked it up. It was, I believe, a Batman comic or one with this particular individual present. It looked good and I wisned I could read. I don't know if this was a realistic dream that occurred later in life but seemed a real occurrance of the past or if I really did discover that lone comic so many years ago. I don't know how it got there nor do I know who in our family would have purchased it; I don't think my father read comix and I know my mother didn't. So how did it get there? Was it a dream? Did it really happen? All that I know is that was the beginning of the turning point in my life.

I started school having, I suppose, forgotten about the comic incident. I, residing on a farm, rode the bus to school. Somehow or other I got to know a guy that read, of all things, comix and was thereby reintroduced to comix and to the original TORCH and his junior partner, TORO. They were, I seem to remember, great but I don't seem to remember too much about them. The same character introduced me to Aquaman who, at the time, was readable. What do you people think of his getting married (the last copy that I purchased)?

Then it hit me, I was addicted to comix and the buying fever had set in with complications;no money. Being too young to get a job I had to stoop to common beggary and my mother was usually at the giving end. But, this leads me into another portion of my story; a new chapter in the life of a comic fan which shall be appropriatly titled;

/THE-LEAN-YEARS/

We'd go to town and I would see a comic that caught my and go to mom and ask for a sufficient amount of money in order to purchase it. She usually said (after due time) "Okay, but you'll have to repay me." I always replied something to the effect that I would but usually we both allowed it to slip from our minds.

My mother was against comix and thought that they would lead to horrible nightmares. I talked her out of this misleading idea somehow (it's not easy to talk her out of something). I think I said somethin' to the effect that I would keep buying them no matter what and she would keep threatening me like mothers offtimes do to kids. She used to think I was a bit nuts when I would purchase 9comix at one throw.

I continued through school with a deep devotion toward comix. I became an avid buyer and a parsimonious collector (so don't ask for any). Superman was the greatest, at the time, and nothing was better than DC. I read almost nothing but DC and only a few of the other chains when I was out of DCs to read. I liked THE FLY (I believe the illo last ish was from THE FLY) and THE JAGUAR among a very few others. I was loyal to DC for some odd reason. I couldn't get enough DC. I even borrowed a huge stack of oldies from a friend who never saw them again.

I collected over 500 and foolishly gave away a stack of FLASHs in my younger days when I thot it had folded. My mother still tries to make me give them away but to no avail.

Next time (March) I will continue this stirring drama with: The Silent Years. I should also bring to a close this tale. Look for it two months from now./typed in the Wanderer's Lair/1/22/ixswohcei

ART CREDITS:/stenciled;same place-12/14&15/mimeoed-1/22/65 me/ c/ 1st ish; page 2: Joe Staton/2nd ish;page 3: me--cover:Elaine Wo

HEAVY WATER № 2

Written by Fred Patten and published on Bruce Pelz's mimeograph, January 18, 1965.
Intended for Kappa-alpha, 5th Mailing, February 1965.
Address: 1825 Greenfield Avenue, Los Angeles, California, 90025. Phone: 213 GR 3-6321.

Why doesn't Stan Lee team up Tyrannus and the Mole Man? Salamander Press no. 71.

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Juvenile Delinquency (Comic Books). Hearings before the Subcommittee to investigate juvenile delinquency of the Committee of the Judiciary, United States Senate, Eighty-Third Congress, Second Session, pursuant to S. 190. ... April 21, 22, and June 4, 1954. Washington, D.C., U.S. Gov't Printing Office, 1954. 310 pgs.

Everyone knows that the nadir of the comic book industry was in the mid-fifties, when Dr. Wertham was riding high, comic books were being blamed for everything wrong under the sun, and the CCA was just being established to police the industry of its worst elements (and incidentally force everything else into a bland tastelessness). Probably the most important single event of this period was the Government's investigation of the comic book industry. The abovementioned work is the transcript of these Senate hearings, comprising the testimony of such people as Dr. Wertham, Walt Kelly & Milton Caniff, William Gaines, and many others; plus many exhibits.

The Subcommittee To Investigate Juvenile Delinquency In The United States was comprised of Sen. Robert C. Hendrickson (New Jersey), Chairman; Senators William Langer (North Dakota), Estes Kefauver (Tennessee), and Thomas C. Hennings, Jr. (Missouri), members; with Herbert J. Hannoch as Chief Counsel, Herbert Wilson Beaser as Associate Chief Counsel, and Richard Clendenen as Executive Director. The purpose of the hearings on the comic book industry was stated by Sen. Hendrickson at the outset, for the record [note: I am rearranging his statements from their actual order]:

"... Our subcommittee is seeking honestly and earnestly to determine why so many young Americans are unable to adjust themselves into the lawful pattern of American society. We are examining the reason why more and more of our youngsters steal automobiles, turn to vandalism, commit holdups, or become narcotic addicts.

... Our subcommittee is working diligently to seek out ways and means to check the trend and reverse the youth crime pattern.

We are perfectly aware that there is no simple solution to the complex problem of juvenile delinquency. We know, too, that what makes the problem so complex is its great variety of causes and contributing factors and to determine what action might be taken.

... we shall be limiting our investigation to those comic books dealing with crime and horror. Thus, while there are more than a billion comic books sold in the United States each year, our subcommittee's interest lies in only a fraction of this publishing field.

Authorities agree that the majority of comic books are as harmless as soda pop. But hundreds of thousands of horror and crime comic books are peddled to our young people of impressionable age.

/

. It would be wrong to [illegible] crime and horror comic books are the major cause of juvenile delinquency. It would be just as erroneous to state categorically that they have no effect whatsoever in aggravating the problem. We are here to determine what effect on the whole problem of causation crime and horror comic books do have. ... " (p. 1 & 2)

The subcommittee was quite frankly concentrating on the worst the comic book industry had to offer. The first witness, Mr. Clendenen, stated, "Our investigation into the comic-book industry has been almost exclusively limited to those comics which themselves center about horror and crime." (p. 4) Slides were shown of some of the most gruesome of these: "This particular issue of which this is a cover shot contains a total of 6 stories in which 11 people die violent deaths." (p. 5) Comics featuring sadism and brutality, glorification of crime without realistic punishment, and "sick" horror comics were concentrated upon (particularly the EC horror comics), here and throughout the hearings.

The subcommittee early tried to establish the difference between horror comics and legitimate literary thrillers:

"Senator HENNINGS. I remember, and I am sure many of us do, the enjoyment with which some of us at a very tender age read the horror stories of Edgar Allan Poe. Many of us read Sherlock Holmes. There was the modus operandi for certainly many crimes.

I suppose that was the basis of the modern crime story, the beginning of the modern crime story.

Certainly nothing is more horrible and calculated to bring a certain degree of terror and chill to the spine of a youngster than the Fall of the House of Usher, The Black Cat, and The Pendulum -- stories of the French Revolution depicting heads held before the crowd on the Place de la Concorde and so on.

Now, how did these differ in your opinion, Mr. Clendenen, these comic books, and the manner in which these things are presented, graphic as they are, being picture stories as they are? ... " (p. 53)

Senator Hennings also asked the difference between the comics being investigated and the old dime novels of the Nick Carter and Buffalo Bill type. Mr. Clendenen felt that the modern comic book was "really much more lurid material. ... the pictorial presentation and all of the vivid colors and so on represent something that is different.

Finally, the only other difference that I can point to would be the fact that this is very widely available at 10 cents a copy on newsstands everywhere.

That is, not only is it available, but the youngster does not have to seek it out. The material is there ready to be picked up and urged upon him at every turn." (p. 54)

In other words, the difference seems to be that mentally disturbed and easily suggestible children were much more likely to encounter comic books and "fall under their spell", where they would ignore the solid text of the Poe stories, which appealed more to the literate, well-adjusted youth who would not be adversely affected by them. Mr. Clendenen also emphasized many of the advertisements in these comics, for such items as "4 knives, 2 of which are made for throwing and one of which features a 12-inch steel blade" (p. 57), which would follow immediately a story in which weapons of this sort were used in lurid and gory detail.

Dr. Frederic Wertham was the star witness for the prosecution, of course. His testimony emphasized the "psychological dangers" of the comic books, citing specific examples of grisly stories and implying that <u>all</u> comic books were like this and should be treated similarly. His point seemed to be that some children have committed crimes, and some children read comic books; therefore comic books are responsible for children committing crimes. Q.E.D. No comic was safe from him:

"... As an example, I would give you a book which nobody would testify is a crime comic book if you had not read it. You all know the novels of Tarzan which you all saw in the movies, but the comic book Tarzan which any mother would let come into her home has a story which a little boy brought me in which 22 people are blinded.

One of the 22 is a beautiful girl. They are all white people who are blinded and the man who does it is a Negro, so in addition to that it causes a great deal of race hatred." (p. 85)

HEAVY WATER No 2

Written by Fred Patten and published on Bruce Pelz's mimeograph, January 18, 1965.
Intended for Kappa-alpha, 5th Mailing, February 1965.
Address: 1825 Greenfield Avenue, Los Angeles, California, 90025. Phone: 213 GR 3-6321.

Why doesn't Stan Lee team up Tyrannus and the Mole Man? Salamander Press no. 71.

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Juvenile Delinquency (Comic Books). Hearings before the Subcommittee to investigate juvenile delinquency of the Committee of the Judiciary, United States Senate, Eighty-Third Congress, Second Session, pursuant to S. 190. ... April 21, 22, and June 4, 1954. Washington, D.C., U.S. Gov't Printing Office, 1954. 310 pgs.

Everyone knows that the nadir of the comic book industry was in the mid-fifties, when Dr. Wertham was riding high, comic books were being blamed for everything wrong under the sun, and the CCA was just being established to police the industry of its worst elements (and incidentally force everything else into a bland tastelessness). Probably the most important single event of this period was the Government's investigation of the comic book industry. The abovementioned work is the transcript of these Senate hearings, comprising the testimony of such people as Dr. Wertham, Walt Kelly & Milton Caniff, William Gaines, and many others; plus many exhibits.

The Subcommittee To Investigate Juvenile Delinquency In The United States was comprised of Sen. Robert C. Hendrickson (New Jersey), Chairman; Senators William Langer (North Dakota), Estes Kefauver (Tennessee), and Thomas C. Hennings, Jr. (Missouri), members; with Herbert J. Hannoch as Chief Counsel, Herbert Wilson Beaser as Associate Chief Counsel, and Richard Clendenen as Executive Director. The purpose of the hearings on the comic book industry was stated by Sen. Hendrickson at the outset, for the record [note: I am rearranging his statements from their actual order]:

"... Our subcommittee is seeking honestly and earnestly to determine why so many young Americans are unable to adjust themselves into the lawful pattern of American society. We are examining the reason why more and more of our youngsters steal automobiles, turn to vandalism, commit holdups, or become narcotic addicts.

... Our subcommittee is working diligently to seek out ways and means to check the trend and reverse the youth crime pattern.

We are perfectly aware that there is no simple solution to the complex problem of juvenile delinquency. We know, too, that what makes the problem so complex is its great variety of causes and contributing factors and to determine what action might be taken.

... we shall be limiting our investigation to those comic books dealing with crime and horror. Thus, while there are more than a billion comic books sold in the United States each year, our subcommittee's interest lies in only a fraction of this publishing field.

Authorities agree that the majority of comic books are as harmless as soda pop. But hundreds of thousands of horror and crime comic books are peddled to our young people of impressionable age.

"... I would like to point out to you one other crime comic book which we have found to be particularly injurious to the ethical development of children and those are the Superman comic books. They arose in children phantasies of sadistic joy in seeing other people punished over and over again while you yourself remain immune. We have called it the Superman complex.

In these comic books the crime is always real and the Superman's triumph over good is unreal. Moreover, these books like any other, teach complete comtempt of the police.

... All this to my mind has an effect, but it has a further effect and that was very well expressed by one of my research associates who was a teacher and studied the subject and she said, "Formerly the child wanted to be like daddy or mommy. Now they skip you, they bypass you. They want to be like Superman, not like the hard working, prosaic father and mother."" (p. 86)

Dr. Wertham made it sound as though any child brought within five feet of any comic book would instantly become a homicidal maniac. When the subcommittee tried to pin him down to a specific charge, though, Dr. Wertham became remarkably vague:

"Mr. BEASER. Doctor, may I interrupt you just a moment to go back to your Grand Central story? [Comics give instructions on how to break into lockers at Grand Central.]

Assume that is read by an otherwise healthy, normal child, with a good homelife, no other factors involved -- would you say that that would tempt him to go and break into a locker in Grand Central, or must there be other factors present already to give him a predisposition to steal from somebody else?

Dr. WERTHAM. I would answer that this way: I know of no more erroneous theory about child behavior than to assume that children must be predisposed to do anything wrong. I think there is a hair-line which separates a boy who dreams about that, dreams about such a thing, and the boy who does it.

Now, I don't say, and I have never said, and I don't believe it, that the comic-book factor alone makes a child do anything.

You see, the comic-book factor only works because there are many, many other factors in our environment, not necessarily the homelife, not necessarily the much-blamed mother, but there are many other things; the other boys in school, the newspaper headlines where everybody accuses the other one of being a liar or thief.

There are many, many other factors in our lives, you see.

Now, actually, the answer should be put in this way ..." Etc., at quite great length. (p. 87)

If Dr. Wertham was the main witness for the prosecution, William Gaines (of E.C. Comics) was the star witness for the defense, testifying that comic books did no harm to children whatsoever. However, by this time the subcommittee had examples of many of the worst comics in their hands, including many E.C. comics, and it is evident that Mr. Gaines' testimony did not impress them very favorably:

"Senator KEFAUVER. This is the July one. It seems to be a man with a woman in a boat and he is choking her to death here with a crowbar. Is that in good taste?

Mr. GAINES. I think so.

Mr. HANNOCH. How could it be worse?

Senator HENNINGS. Mr. Chairman, if counsel will bear with me, I don't think it is really the function of our committee to argue with this gentleman. I believe that he has given us about the sum and substance of his philosophy ..." (p. 103)

Unfortunately, as often happens, all the E.C. comics got lumped together, and such titles as PANIC and MAD were also denounced. "Holding an issue of MAD up to the television cameras, [Att'y William] Richter said, "Magazines like this are worse than horror or crime comic books. These ridicule everything in a vicious and gruesome manner. They're demoralizing."" (p. 309; from a news article on the hearings reprinted in this transcript)

Walt Kelly, Milton Caniff, and Joseph Musial, all of the National Cartoonists Society, testified on behalf of the "clean" comic books, newspaper comic strips, and comic pamphlets (such as "Dagwood Splits the Atom") used for educational purposes. They disclaimed all connection with the editors and artists of the comics under fire. ("Senator KEFAUVER. Here is another one by Jack Davis. Mr. KELLY. We don't know

them, really." p. 116), but took issue with the extremist position of Dr Wertham ("Mr. CANIFF. ... As you can see, we are attempting not to debate with Dr. Wertham, whose opinion we value very highly, but rather to make this point ..." p. 114). Other witnesses also disagreed with Dr. Wertham's stand.

There were many other witnesses, most of whose names are not remembered in Comic Fandom today. The subcommittee looked deeply into such things as the distribution and sale of comic books, as to whether undue pressure was placed by publishers and distributors upon newsstand owners to get the comics sold, no matter how bad they were. Psychiatrists testified as to the effect on the average reader of the worse crime and horror comics. Witnesses for companies with high standards, such as Dell, and for the beginning code groups, testified to the efforts of the industry to police itself, and as to the hardships it had in trying to get the whole industry to conform to a standard code. The subcommittee took great interest in reports of the sale of mailing lists: children who subscribed to comics, or sent in money for sets of postage stamps, would have their names placed on mailing lists that would be sold or given to agencies which would then send the children "advertisements and literature selling sex books and other salacious material." (p. 308) Naturally, this was heavy blow against the comics.

This document reprinted much interesting material besides the testimony itself, such as many newspaper columns that were published about the same time on the "menace" of comic books, magazine articles on the same, extensive bibliographies on articles & books about comic books &/or their effect on children, and The Comics Code. One of the more interesting exhibits was two lists of comic books evaluated by a group called The Committee on Evaluation of Comic Books. These ratings consisted of four classes: (A) no objection, (B) some objection, (C) objectionable, and (D) very objectionable. Any comic book showing "criminal acts or moral violations even if given legal punishment", or "the presence of criminals, even if they are not shown as enjoying their crime", got no higher than a B rating. The two sets of ratings would give different ratings to the same title, presumably as different issues of the title were evaluated. ACTION COMICS got a C on one list and an A on the other; CAPTAIN MARVEL did likewise, and so did WONDER WOMAN. Most got very low scores, though; BATMAN came out with a C and a D, and DICK TRACY got a C both times. On the whole, the only comics to get A ratings were the funny animal comics and the movie humor titles -- THE ADVENTURES OF BOB HOPE, and the like.

The transcript of these hearings ends with the Chairman's statement that the subcommittee's investigation into the field of these comic books is not terminated. "All data thus far presented, plus all future facts compiled, will be studied most carefully before the subcommittee draws up its conclusions and recommendations. ...

I think I speak for the entire subcommittee when I say that any action on the part of the publishers of crime and horror comic books, or upon the part of distributors, wholesalers, or dealers with reference to these materials which will tend to eliminate from production and sale, shall receive the acclaim of my colleagues and myself. A competent job of self-policing within the industry will achieve much." (p. 310)

All in all, the Senators appear to have tried to maintain an unbiased view and consider each argument on the basis of the evidence presented for and against it. They do not seem to have agreed with Dr. Wertham's extremist position, but it is obvious that they did consider that much was wrong with the type of comic books exhibited as the "worst examples", and with such practices of the industry as selling lists of children's names and addresses to anyone for any purposes. They took the view that the comic book industry has a duty to protect the child from material that could harm him mentally, and that the industry cannot guide its policies on the profit motive alone. The final statement quoted above shows what the subcommittee thought would be the ideal solution to the problem of the "disgrace" within the industry.

You all know the result. The Comics Code Authority has been with us ever since, for ill and for good.

Fred Patten

THE ISSUE IS THE MAILING!

(OR VICE VERSA)

When I first heard about Kappa-alpha as "Comicdom's first Amateur Press Alliance", I automatically assumed that it would be set up along the lines of science fiction fandom's apas, with the only difference being that the emphasis would be on Comic Fandom rather than sf material. Now that I've had a chance to look at the first four Kappa-alpha issues (or mailings), I see that there are quite a few differences.

The first apa established by sf fandom, and the model for most of its successors, was the Fantasy Amateur Press Association, founded by Don Wollheim (current editor of Ace pocketbooks) in 1937, with a system of quarterly mailings. In FAPA, the practice was and is for each member to send in his individually-assembled and stapled fanzine, usually running from 4 to 25 pages (with exceptions running from ⅞ page to 374 pages), to the Official Editor. The OE assembles these into a separate stack for each member containing a copy of each of the zines submitted; he then publishes FAPA's official zine containing a table of contents for that quarter's mailing, an up-to-date roster of members (with addresses), and any official news that FAPA might have -- ballots for the yearly election of officers, etc. This official zine goes on the top of the stack, and the whole thing is sent to the members. Since each stack consists of many separate zines of differing titles and issue numbers, the stack itself is called a mailing. Members refer to the individual zines as "Soandso's issue in the November mailing."

The first apa to be set up along the lines of K-a, in that the members sent in their individual zines unassembled to be collated and stapled all together, was the International Publishers' Speculative Organisation (IPSO), formed in 1961 by American and British sf fans, and now defunct. By this time, there was 24 years' worth of tradition behind the format established by FAPA, so IPSO kept the name of "mailing" for its quarterly assemblages of the members' work, and each member labelled his individual contribution with his own title and issue number. Other sf apas organized along the processes of IPSO and K-a followed suit. So I subconsciously expected the same of K-a, and it wasn't until I sat down and leisurely read through the four K-a collections so far that I noticed the differences.

The first difference is that K-a's monthly compendiums are called <u>issues</u> rather than <u>mailings</u>, and from the manner in which most members refer to the "issues", I gather that most of us do think of K-a as being just a bigger and better individual CF fanzine, rather than what would be considered a mailing of an amateur press association in sf fandom's terminology. There is no formal body of officers, or set of rules. Jerry is running things more as the editor of a fanzine containing many articles by different contributors, than as an Officer administering the affairs of the membership of the apa. There is no table of contents, letting us know at a glance which members have something in this issue; there isn't even a roster of members so that we can tell who all our fellow members are -- we may have a new member who hasn't contributed yet that none of us know about. There are rules, but they are not codified so as to seem a formal body of K-a law; rather they are only a set of handy operating instructions to be used as long as they work. Even the dollar required for membership is not as much a formal K-a dues as it is an advance by the member to pay Jerry back for his expenses. Not that there's anything wrong with any of this, of course (though it <u>would</u> be nice to have a table of contents and a roster); it's just different from the sf apas, all of which run to long, formal, established sets of written rules, which are constantly being revised and amended.

The contributions of K-a's members don't seem to be individual apazines as much as they are separate articles for the monthly issue of K-a -- this is decidedly different from anything in sf fandom. Another major difference is in content. While most sf apazines have some material on science fiction, of course, there is usually at least a page or two of intra-apa discussion -- what are called "mailing comments", or m.c.'s;

what each member thinks of the other members' contributions in the previous mailing. These may be answers to specific questions, differences of opinion, or just chats -- an apa is supposed to be a correspondence substitute as much as it is a collection of formal articles on sf or comics or anything else. So far, there isn't much of that in K-a. It's generally felt in the sf apas that m.c.'s are a good thing in that they build up a group spirit and help keep interest in the apa as an entity; a friendly, lively apa with a lot of personal communication is a lot more popular than one that just consists of a collection of different fanzines with no real unifying spirit. Whether m.c.'s (or "i.c.'s", I guess it should be, if K-a has issues rather than mailings) would be a good thing here or not is something we won't know until we try them out; I intend to run a column of m.c.'s in HEAVY WATER, certainly.

Another difference is in the more lenient membership requirements of K-a. Most sf apas have a set amount of pages required -- 6 every other mailing, or 12 a year -- and these are rigidly met, or the member is dropped. K-a has requirements, of course -- 2 pages a month, or 4 pages every other month -- but Jerry has made it clear that if someone is pressed for time, he'll allow them an extra period of grace to come through with their contribution. Most sf apas can't work this way because they all have full memberships and long waiting lists of applicants who can't get in until someone drops out -- rarely by resignation; more usually by expulsion by failing to publish the set number of pages on time. FAPA, for instance, is so popular that even with a rigid enforcement of the activity rules, it still takes a fan almost six years to work his way up to membership, once his name is placed at the bottom of the waiting list. As long as K-a has openings in its roster for new members, Jerry's policy of giving a delinquent member another chance to come through with his pages is a fine one, but he may have to get tougher after we've got our full roster of 50 and worthwhile fans continue clamoring for membership.

Well, enough of such comparisons for now. K-a is working well the way it is right now, and that's all that really counts. Next time (or below, if there's space), we get into the Mailing (or Issue) Comments on Kappa-alpha.

- oOo - - oOo - - oOo -

The bumper sticker that should be in this K-a mailing somewhere (I hope Jerry didn't throw it out) is a part of the current advertising campaign of Edgemar Farms, a local dairy concern. They've had a series of humorous ads for the past year now; this current one is built up around the Superman idea. Besides this bumper sticker, there are roadside billboards with the same illustration (in which "Supermilk" is in the proper red-and-blue), and newspaper advertisements. For the record, here's the text of the newspaper ad in full, from the Sun., January 17, 1965, Los Angeles TIMES:

"You'd never guess it to look at a glass of Edgemar milk. Looks like any other milk. Unpretentious. Quiet. Kind of anonymous like. But ahh!...that first sip! It leads to another. And another. Suddenly, you're a tiger. Able to leap tall buildings and bend steel bars. Or (if you're not the showy type) able to do things, go places and enjoy life. Mild-mannerediy, of course.

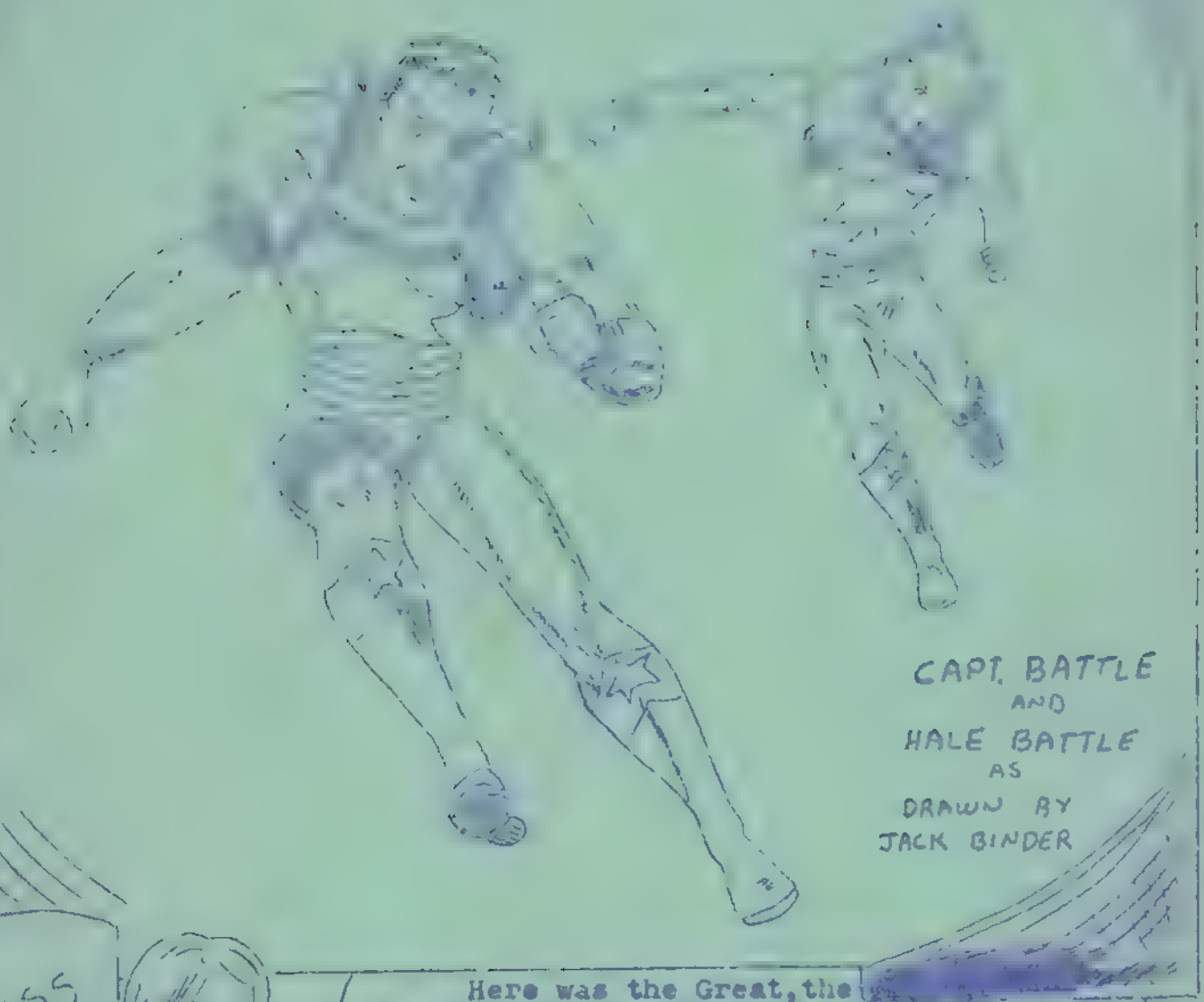
Try Edgemar milk for yourself. And for every member of your family. There's a Supermilk for everyone. Vitamin D-enriched Homogenized. A and D-enriched Non Fat. Low Fat, with the protein and taste of whole milk. Glow for the slimness and glow of good health. Power-full, energy-fortified Vita Life. Lo-Sodium for salt-free diets. Then there's Edgemar Supercottage Cheese, Supereggs, Superbutter, Supercream, Superbuttermilk...Every Supergood dairy product you can think of comes under that deceptively mild-looking Edgemar label.

You say you feel pooped now and then? Try a glass of Supermilk now and then...at mealtimes and in-between times. It'll do wonders for you. And who knows, you may feel like doing a few wonders yourself. After all, how do you know you can't leap over a tall building or bend a steel bar? Ever try?"

That's it this mailing. See you next time.

Sylvia Hammere. This is no doubt one

RAYMOND MILLER



CAPT. BATTLE
AND
HALE BATTLE
AS
DRAWN BY
JACK BINDER

MISS SUZY

MODERN

#2

Here was the Great, the
one and only-CAPT.BATTLE by Jack and
Otto Binder.He was New Friday's leading
character in 1941 and appeared in SILVER
STREAK 9 or 10-21 and CAPT.BATTLE COMICS.
His young partner HALE joined him in S.S
#13.CAP lost his eye in WW
One.Both flew by means of
the Luceflyers on their
backs.There was a C.B
Club also which cost 10¢
to join.

RMS

I thought about calling this "Barton Werper, Master of Imitation," after the manner of Lupoff's projected work on Burroughs, but after reading my way through Tarzan and the Silver Globe and Tarzan and the Cave City I decided it would be ill-advised to call "Werper" a master of anything. Even his imitation isn't very good.

In some places, of course, his imitation of Burroughs is excellent. These are the places where he copies an incident straight out of Burroughs, as for instance the incident with the old witch-doctor at the beginning of Silver Globe. That incident I recall in virtually the same words, from one of the real Burroughs novels. I don't have my collection handy out here, so I can't pinpoint the novel, but I'm pretty sure it was either Jewels of Opar or Golden Lion. Since I don't have the original, I can't vouch for the fact that the copying is word for word, but several of Burroughs' characteristic turns of phrase are certainly used. If it wasn't copied directly, it was read over several times and then written down from memory - it bears at least that strong a resemblance.

But for the most part, "Werper" only borrows plot-lines from Burroughs - the writing is different, the characters are different, the background is even different. Silver Globe is half of Jewels of Opar with an invasion from Venus (not Burroughs' Amtor, be it noted) thrown in in place of the villainous Ay-rabs of the original. Cave City is Forbidden City with the substitution of plume-headed cave-men for the humans involved in the original. Other than that the plot is hardly disguised at all. There are fewer characters and less action - each of the "new" books is only about half the length of the true Burroughs novels - but the overall plot is almost identical.

It is, however, somewhat interesting to compare the two series if you are more interested in what was done with a story line than where it came from. Werper (let's drop the quotes - I'm virtually sure it's a pseudonym, but I don't know

of whom) apparently felt that the family life of Tarzan was worthy of more interest than Burroughs had shown in most of the later books, so he gives Jane Clayton a much greater role than Burroughs had did in any of the series after Golden Lion, except for Tarzan's Quest.

He also gave her a good deal more jungle-craft than Burroughs ever did. She was far from helpless in the originals - in both Tarzan the Terrible and Tarzan's Quest she is shown surviving in the jungle with a minimum of civilized aids - but while she could climb a tree with a fair degree of celerity, Burroughs never let her brachiate along with the apes. Werper does. Werper also lets her communicate with the apes, which Burroughs never does - only Tarzan and Korak ever become proficient in ape-language, and Meriam (in Son of Tarzan) learns to communicate haltingly. Jane never does, nor do any of the Waziri - another change made by Werper.

It is in the character of Tarzan himself, however, that the greatest changes are made. Perhaps the changes are less in the character than in the emphasis that is put on certain aspects; still, the total effect is markedly at variance with the impression of Tarzan as I have it from Burroughs.

For one thing, Werper lays tremendous emphasis on the fact that Tarzan prefers his meat raw. Burroughs has been known to overplay this himself, but once in the course of a long book is not excessive. Werper mentions it at least twice in both short books, and it gives one the impression that Werper is somehow fascinated by the idea of bloody raw meat, pulsing with the just-spent life of its original owner. Maybe he's a werewolf. Anyhow, he lays what I consider undue emphasis on the trait.

He also makes Tarzan much less sophisticated than Burroughs does. Burroughs would never have had Tarzan challenge and fight the leader of a tribe of apes just to prove he could. He might, and frequently did, so fight when there was a reason, such as rescuing a fair maiden from a fate worse, etc., but just to prove he could? However, this action of Werper's Tarzan is consistent with his other actions - this Tarzan is a bit more Johnny Weismuller and a bit less Lord Greystoke than Burroughs'.

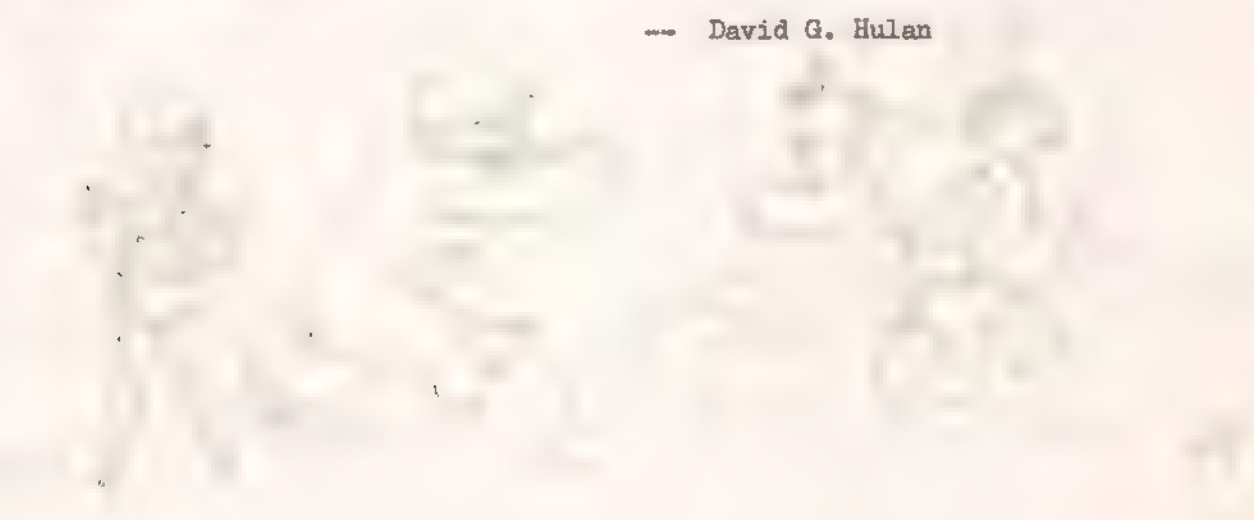
Occasionally, I find myself wondering if Barton Werper might be a woman. There is a thinly-veiled contempt expressed throughout these books for the traditional masculine virtues; it is more or less obvious that Werper thinks of Tarzan as a bit of a musclebound clod, albeit he can't say so about his own protagonist. I don't know if I'm attaching more significance to this than I should, but until the identity of Barton Werper is revealed, it's an interesting speculation.

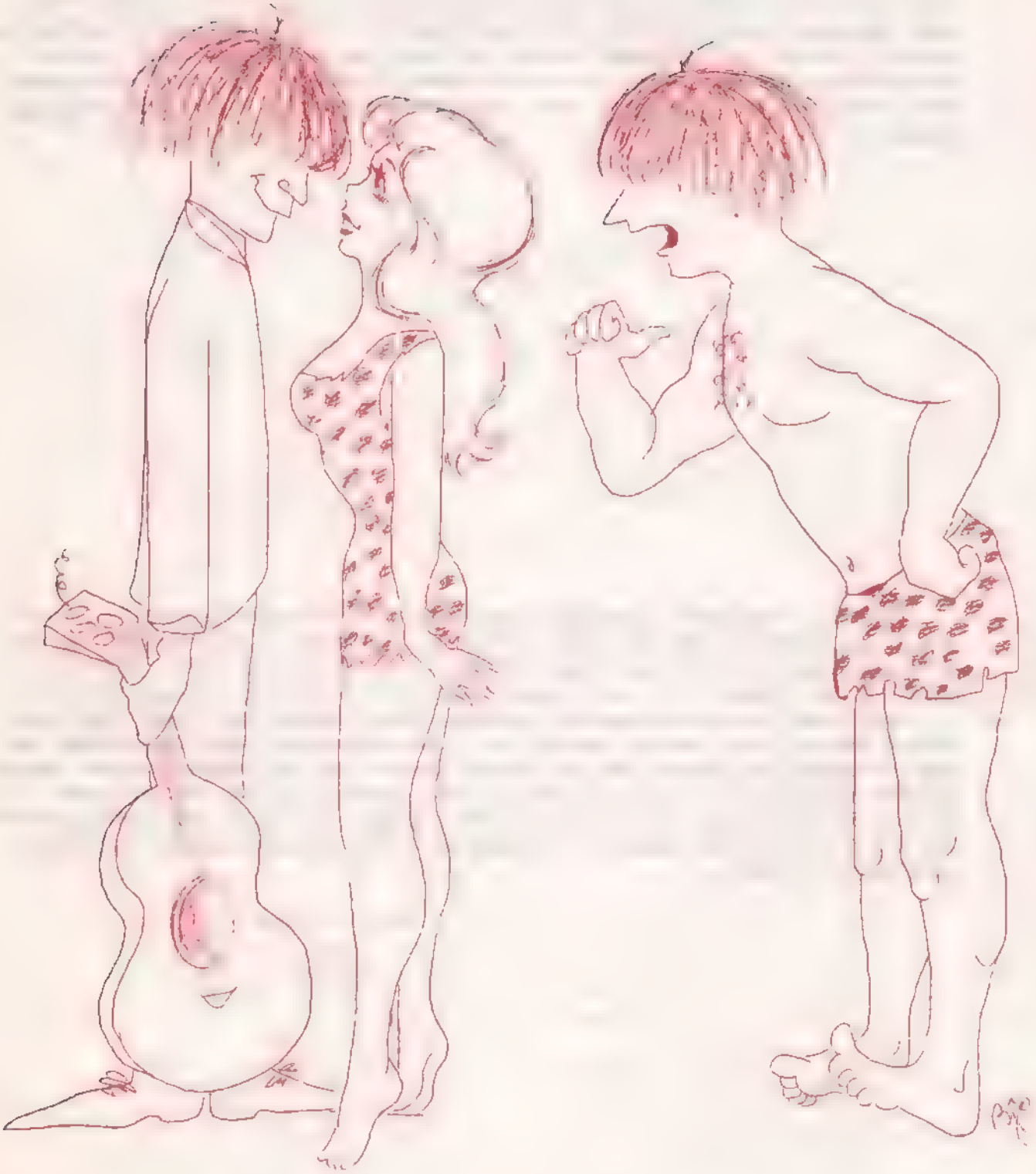
The apes in the Werper books, besides

playing a greater role than they do in more than two or three of the originals, are much more advanced. Burroughs' apes were not unconvincing as slightly more intelligent gorillas; no one has ever seen such apes, but there is no real reason why they might not exist in some back areas of Africa. However, Werper's apes are so nearly human that it is very difficult to believe in them. They must be about on the level of Pithecanthropus or Peking Man in intelligence in order to do the things Werper credits to them, and yet they are well known to the African natives. And no one could possibly believe that apes like those were gorillas. Not apes that could lead whole armies of beasts, as in Silver Globe.

There is one rather jarring inconsistency in the pair of novels - in the first the leader of the ape-tribe is Nendat, and Jedak is his chief rival and Tarzan's enemy. Later on, Jedak is killed. In the second novel Jedak is the ruler of the tribe. So - what gives? It's a bit like the inconsistency of L. Frank Baum in indiscriminately switching the Munchkin and Winkie countries hither and yon from East to West of Oz. Inconsistencies like that bother me, and Burroughs was rather good at keeping them out of his books. Werper should be more careful. Of course, if he were the careful type he wouldn't have written these stories at all, because he's going to be sued and lose his shirt (if he's a woman that could be interesting...), but meanwhile one can enjoy panning his books.

-- David G. Hulan





"HEY, JANE! HIM RINGO* — ME TARZAN!"

* A BEATLE SQUARE!

LISTEN HERE!

...Paul Gambaccini

It suddenly looks as if so many people are calling DOOM PATROL an unsung star in the comics field that it may become the Sun(just as 'sleeper' David Brinkley became more famous than Chet Huntley). The feature made the Alley Ballot in 3 places, and fans everywhere are calling it to other fans' attention.

So, let's look at what it has to offer. First, it has what I consider to be one of DC's best editors(maybe their best), Murray Boltinoff. Whatever he has touched has improved from former woeful levels, whether it be [illegible], ROB HOOD, or BLACKHAWK(for a time). [illegible] is no exception. Anyone who doesn't acknowledge a wonderful improvement over Jack Schiff should be shot.

Now I'm stuck. I simply can't put more finger on anything else [illegible] something [illegible] that keeps that strip hanging in there, [illegible] each time. As I've said previously, [illegible] is miserable. It can't be that. "Maybe he [illegible]" but that's not necessarily [illegible] and [illegible] comment on his [illegible] And yet, the scripts are [illegible]. How to explain it? If anybody can [illegible] how a comic with [illegible] can be such a great success, I wish they'd tell me.

I suggest that all fans support the [illegible] fandom is now supporting. [illegible] is needed, even if [illegible] things can be successful, but only with support from others.

What about [illegible] new characters? To my mind, every [illegible] they've ever had has been the [illegible]---using illusions, [illegible] etc. [illegible] a great gimmick! [illegible] the time when [illegible] into [illegible] they had [illegible] the airport, [illegible] above the ground---leaving [illegible] force [illegible] Bob [illegible] art is the best in the [illegible] at the moment, including Ogden Whitney. Now, unfortunately, the first [illegible] story was quite poor. It has always interested me that no religious [illegible] has attacked [illegible] stories for their [illegible] of the [illegible] Anyway, to get back to [illegible] the entire thing [illegible] and trite. However, the [illegible] of a Dr. Strange type spirit battle, offered hope for the future.

[illegible] I suggest that I [illegible] ridiculous...

[illegible] The Vietnam [illegible] Best wishes to [illegible]

[illegible] after which...

[illegible] but [illegible]

[illegible]

former!

Personally, I [illegible] for the extension of [illegible] (and [illegible] inseparably) into comic art [illegible] comic books [illegible] above, I'm sick to death of all [illegible] reviews of [illegible] and [illegible] that have no new information in [illegible]. It [illegible] and horrifies me to [illegible] interested in these repeat performances, especially when the first review was usually the best. [illegible] no objection if a true "in-depth" coverage is presented, with [illegible] (from behind) the scenes; but this takes, oh, so long to get [illegible]. It's [illegible] issue-by-issue rundowns from things like the DC [illegible], and the exact [illegible], the short, glittering general piece("Next comes [illegible]. Boy, he [illegible]. The art was pretty bad, but the [illegible]!!! If [illegible] any brains, they'd revive him with his [illegible]. It's [illegible] find some way to buck thecomics code, and [illegible] a 64-page [illegible] in a monthly comic for 10¢, with no ads..." THAT'S a review of [illegible] comic here?) that sets stomach on end.

Attn, [illegible] Robertson: Sure, I like getting my MARVEL COMICS by [illegible], and three(and once six) weeks in advance-- and I don't mind them [illegible] (although I'm not inclined to buy doubles of anything anymore)-- but [illegible] for a [illegible] value? When most of them are hardly worth the 12¢ [illegible] (THOR, GIANT-MAN, IRON MAN, [illegible] even [illegible])? No, [illegible]--I'll wait the three weeks and get [illegible] less.

Which brings me to Ronn Foss' comments [illegible], that is [illegible]. I do not believe that art alone can carry a strip (which is [illegible] to draw, terrified, [illegible] --alternately-- [illegible] every other [illegible] of EC's [illegible], despite the [illegible] sometimes [illegible] it from the excess [illegible] and only [illegible]. I did not see T[illegible] [illegible] this is the [illegible] --all [illegible] around here as far as I can see), but Ronn [illegible] to [illegible]. He claims [illegible] can save a comic, [illegible] whatsoever. But this was not so in [illegible] with [illegible] many of the same artists. No matter how [illegible] by Ronn's standards, [illegible] might have been great. Oh, well. It is possible to have no dialogue or narrative whatsoever, and simply let pictures tell the story. This would, if handled [illegible], be a real thrill. I'm surprised that Robert Kanigher, who has [illegible] many fine concepts into his war books(which I'm hoping he one [illegible] gives all his attention to), has not done this. He has presented [illegible] black-and-white sequences in [illegible], unusual [illegible] innovations such as the great German air [illegible] villain in OUR ARMY [illegible] own [illegible], and other thrills-- this could be right up [illegible] with just Kubert art, no dialog, no narrative [illegible] results could be spectacular. However, the narrative would have [illegible] carry the story in the form of the art, or else it could be a terrible failure. That would [illegible] risk involved, but I'm itching to see it tried. For instance, a [illegible] plot: two new [illegible], both [illegible], befriend each other because of [illegible] become quite close. [illegible] is seriously injured in a trench [illegible] the other tries to save him, healing his wounds-- but fails...and he dies. [illegible] like this-- stories of the human spirit [illegible] can be told in the comic [illegible] art form, and it's time it was done. Comics have had 25 years and more to graduate from [illegible] and dinosaurs. It's time that at least some [illegible] attempted [illegible] something not only [illegible] but memorable. [illegible] now, can you recall any issues of [illegible] that offered any memorial to the human spirit [illegible] were at all memorable? "Nuff said!"

The [illegible] Solomon Grundy playback was [illegible] with fine [illegible], [illegible] is a [illegible] by Anderson, and with [illegible] backwatch [illegible] as I know is a lot of [illegible], so [illegible] which is what I nearly did when reading it.

Retain this copy

QUESTIONNAIRE FOR CAPA-alpans

The time has come for some kind of reckoning. If we are to improve in the future, we need to take stock. The questions below are designed to help us all profit from the comments of others. Please give answers to all these questions to the best of your ability and return this questionnaire to me in the next few days. Don't wait two or three weeks; I want to compile the results of this survey and report them to you in the next issue, so we can begin immediately to work for improvement.

1. Should there be some absolute minimum requirements to maintain membership?

   Yes_____ No_____

2. If "yes", then which of the following should be used:

   ____Frequency of contribution. At least once every ____ months.

   ____Size of contribution. At least ____ pages.

   ____Quality of contribution. Judged how? _____

   _____

   _____

3. Should there be a procedure for voting a member out for any of the following: Inadequate contributions, behavior deleterious to the group or any of its members, behavior deleterious to the Comic Fan Movement?

   _____Yes, but only for _____

   _____Absolutely not, for any reason.

4. If answer to 3 is "yes", what procedure should we follow and what per centage of membership would have to concur in order to oust a member? (Answer on separate sheet.)

5. Now that the membership roll is filling up, how should new members be accepted? (Check the methods you favor.)

   ____Must be recommended by a member in good standing.

   ____Must submit a trial contribution and be accepted by the membership on the basis of the contribution.

   ____May be "blackballed" from membership if at least ___ members object to his membership.

   ____Must have published material in other fanzines that in the opinion of the Central Mailer meets the standards for K-a.

   ____May challenge ANY current member to a competition for membership. The members will then decide on the basis of contributions from both whether one or BOTH will continue as members. (Boy, this would keep us on our toes!)

   ____Membership should be open to anyone who promises to meet the membership requirements, on a first-come, first-served basis. A waiting list should be established when the roll is full.

   ____Membership should be at the discretion of the Central Mailer.

(More on the back.)

6. What was the best single contribution in each of the issues so far?
   1.
   2.
   3.
   4.
   5.

7. What was the worst contribution in each issue?
   1.
   2.
   3.
   4.
   5.

8. What type of contribution do ycu want to see more of?

9. What kind of contribution do you think detracts most from K-a, and how can it be improved?

10. Should the Central Mailer continue his policy of sending out sample copies of K-a to prospective members? _____
    To pros who are mentioned in an issue? _____

11. Should the print run of K-a be increased to 100 in order to make about 25 copies available for sale to friends of members?____
    Price of an issue to be 1¢ per page, with any profits going toward cost of mailing sample copies.

12. Should a K-alphan who is editing and publishing a regular fanzine received by other K-alphans be required to meet only reduced requirements for membership in K-alpha? _____

13. Should the Central Mailer excercise any editorial judgment over (accepting or rejecting) the regular contributions of members?

    Yes____ or No_____. If "yes", then what should guide his decisions?

14. Should there be any reasonable upper limit set on the length of a single contribution? (Remember the poor guy who has to set down every month and assemble the copies.) _____

15. Should the subject matter of contributions be limited to comics, comic fandom, amateur comics and stories, and strictly comics-related material? _____ Or should any of the following be acceptable:
    ____ERB material (reviews, art, commentary, articles, etc.)
    ____Radio (articles, indexes, nostalgia, etc.)
    ____Movie serials or current fantasy/adventure films (reviews, commentary, articles, etc.)
    ____Fantasy/adventure literature generally
    ____Straight fiction
    ____Any subject whatsoever (Jazz, Musicals, Poetry, Science, etc.)
    ____TV adventure/fantasy series
    ____Any subject deemed of interest to K-alphans, primarily a comics-oriented group

Other comments:

LOOKING BACK - AND AHEAD ... Personally Ronn Foss

I still maintain that comic art is primarily pictorial (hell, is there any justifiable doubt?), and hence an entirely dialog-less strip (attempted in a 1959 DC romance title) can indeed flow with adequate continuity; therefore certainly utilizing a bare minimum of narrative - this, in contrast with, for example, the overly-dialoged (or is it bogged) JLA - substantiates my contention. Pure (that is, all and only) text, such as Operation Ishael (K-a #4), is so descriptive it hardly needs depiction; in fact, the current 'simple, washed-out, sterilized' popular DC style of art would tend to strip such asconception. of its mood/atmosphere, thereby detracting from the overall impact it impresses. This is, I believe, the case of DOOM PATROL; tho they may indeed have relatively superior scripts, "crayon" illustration hardly induces a second glance, and assuredly not careful study nor that sense of wonder associated with and justly due truly fine comic art. It's my opinion that, as is the case with films and TV, visual media should emphasize the visual aspect; for my money, The News doesn't belong on TV unless they profusely provide at least still photos, and preferably motion pictures OF what they talk ABOUT. Likewise, there are those movies which don't begin to take advantage of the possibilities synonomous with visual expression; light, shadow; and color - AND experimentation with unusual angles, techniques, and unique presentations. Not only is an artist, using film, paint, words, or ink, failing his audience when presenting astringent depiction, but he's moreover failing himself as a creative, supposedly, commentator on life. I am reminded of common childrens' coloring books in today's comics; the comparison of what IS to what could BE is likened to Peanuts or Winnie Winkle in relation to Pogo or Ben Casey (of the newspaper) tho all may possess equally worthwhile scripts, the inkwork itself is 'blank/whitewashed' in the former, detailed and dramatic in the latter (strictly speaking from an artistic/illustrative standpoint). Of course, we must consider Effect for what it is, thereby relatively 'blank' art in the case of Peanuts becomes justified; yet actual realism, that is, genuine humanism/naturalism is hardly expressed in similar style. Matter of fact, there is a marked Lack of true style, which is a definite technique clearly defining variation or presentation. Illustrative style should be as obviously different as is black & white in contrast to color, and one has only to compare art styles when printed in black & white (English editions) to see for what it is; coloring bookish. My impression is that dedicated devotees become so enamored with any and all varied (yet they truly aren't) characters, they fail to differentiate between art techniques; the sad truth is that there exists so subtly few genuine variations in comics today that they have become too much alike; therefore, clearly definable style appears so extreme, relatively, that some aren't sure whether such distinction is actually better or worse than the highly polished, almost mechanical artwork. The fact remains that I AM honestly impressed with 'a particular art style," especially so when there are so few which ARE particular. However, I fear we aren't debating Art Styles, per se (altho I'm trying hard to clear the air for objectivity); rather, we're again, as always, holding up our personal preferences, justified only and For Sure by our individual opinions; hence nothing at all can come of it since we'll all invariably fall back on what we prefer in spite of attempts to induce appreciation for what else there might be. I do, yet, submit that there are all too few intimate weddings of text and art, therefore the primary function and after-all purpose of illustration in panel method invariably IS in fact the art itself; and tho poor art all but negates even a superior script, superior art rises above the poorest script and speaks, literally, for itself. You might say it's Pronounced!

KILLED attitude
CURRENT COMICS - DON'T MISS
POCKET NOVELS OF INTEREST
UNREAD ERB BOOKS
LATEST MAGAZINES
MAIL
HELP NEED
GO
NEWS
VIEWPOINT
ZINE
DEADLINE
Answer immediately
GIVE
ACADEMY COMMENTS
Convention
ALLEY POLL
RSVP
Where's my copy?
VOTE
YOUR OPINION
FAN MEETS
PLEASE CONTRIBUTE
JOIN
Who do you think you are?